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A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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MASTER MICHAEL BANNER.

THE MUSICAL COURIER.

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During the past five years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Membrich,	Clara Morris,	P. S. Gilmore,
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Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carreno,	Ellen Montejo,	Stagno,
Kellogg, Clara L.,	Lilian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallack,
Annie Louise Cary,	Dr. Damrosch,	McKee Rankin,
Emily Winant,	Campanini,	Boucault,
Lena Little,	Guadagnini,	Osmond Tearle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterbox-Bohrer,	Dengremon,	Rossi,
Mme. Fernandez,	Galassi,	Stuart Robson,
Lotta,	Hans Balatka,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donald,	Liberati,	C. A. Cappa,
Marie Louise Dotti,	Venezio,	Montegriffo,
Geisinger,	Anton Rubinstein,	Mrs. Helen Ames,
Fursch-Madi,	Del Puente,	Marie Litta,
Catherine Lewia,	Joseph,	Emil Scaria,
Zélie de Lussan,	Mme. Julia Rive-King,	Hermann Winkelmann,
Bianche Roosevelt,	Hope Glenn,	Dommetti,
Sarah Bernhardt,	Louis Blumenberg,	William W. Gilchrist,
Titus d'Ernesti,	Frank Vander Stucken,	Ferranti,
Mr. & Mrs. Geo. Henschel,	Frederic Grant Gleason,	Johannes Brahms,
Charles M. Schmitz,	Ferdinand von Hiller,	Meyerbeer,
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THE MUSICAL COURIER, with the present issue, enters upon the sixth year of its existence. We cannot refrain on this occasion from extending our thanks to the ever-growing circle of our readers for their manifest interest in the progress and welfare of the paper. We also owe a debt of gratitude to our contributors, among whom are the most distinguished of the musical literatures in this country. It is owing, in large measure, to their most valuable assistance that THE MUSICAL COURIER to-day is the most widely-read American musical journal not only in the United States but also on the other side of the Atlantic, and that we find quotations from it in all of the most celebrated musical periodicals of this country as well as of England, Germany, Italy and France.

As far as the future course of the paper is concerned, THE MUSICAL COURIER will continue to give only able,

fair and impartial criticisms, such as have hitherto served to make this journal the standard of both musicians and amateurs. It will, furthermore, supply interesting, valuable and instructive essays and the musical news of the day in a condensed and acceptable form. It will avoid personalities and straining after sensations and other objectionable features which some of our contemporaries seem pleased to indulge in.

THE recent production at the Academy of Music of "Mereille" vividly brings up to our mind the close resemblance existing between the words "Gounod" and "no good."

DOCTOR DAMROSCH, who has shown such admirable enterprise, and who has revived successfully some important and interesting works, should not forget that Spontini has written two masterpieces which are new to New York—"La Vestale" and "Fernan Cortez."

THE production last week of "Rigoletto" at the Metropolitan Opera House by a German company, although by no means a good or even satisfactory performance, demonstrated, nevertheless, that the Germans are certainly preferable for the rendering of an Italian opera to the Italians when undertaking a German opera. Such at least was the impression we received when comparing the above-named performance with the "Lohengrin" of last year, a butchering of which the Italians then vouchsafed us at the same opera house.

ONE of our esteemed English contemporaries, which tries to make up for the smallness of its size by the length of its title (*The Orchestra Musical Review, a Weekly Record of Musical Art, Education, the Drama, &c., including "Orchestra and Choir," Established 1862, and "Musical Education," Established 1878*), also endeavors to make amends for its utter emptiness of interesting matter by giving its readers at least the latest news. As such must evidently be classed the "Synopsis of Händel's 'Messiah,'" by Sir G. A. Macfarren, which appears in weekly dispensations of a column and a half in that journal of the long title. Now, if there is one subject in all musical literature that is especially new and interesting, and which has never yet been commented upon, it is certainly the "Messiah," and if there is one great composer of all others who ought to be able to judge and analyze it on its immense merits, it is undoubtedly that old foggy and fossil, Sir G. A. Macfarren, who is so blind musically that he cannot hear beauty in an instrumentation by Wagner. God be praised that such Schliemanns could not find a field for their obnoxious tediousness in this country! In England it is different. There they have the "Messiah" and the poor always with them, but here a journal that would undertake to give its readers doses of Sir G. A. Macfarren's "Synopsis of Händel's 'Messiah'" on the weekly installment plan would soon find out that it would lose subscribers at the rate of a couple of hundred an issue.

MR. SCHLESINGER'S GOOD ADVICE.

MR. SEBASTIAN B. SCHLESINGER, Imperial German Consul at Boston, writes to the New York Tribune the following interesting letter, which contains a piece of good advice well worth considering:

To the Editor of the Tribune:

SIR—Allow me to express my most sincere thanks to the stockholders of the Metropolitan Opera House for the rare pleasure they have afforded to so large a mass of their fellow citizens, and to others who visit this metropolis, by the performances now being given at that house. I am aware that, except for the liberality of these gentlemen, it would be impossible to have such representations in this country as those of "Fidelio" and "Lohengrin," which I had the privilege of witnessing. By thus opening their private purses, they virtually represent here what is represented by royalty abroad, for without subsidy no opera companies of merit can be imported any more than mails could be carried in present times by steamers.

To my mind this new departure marks an era of advancement in musical art in America. To advance art in one direction is advancing it also in other directions, and in a country as prosperous as this, that is what is needed and just at this time. It is a great step forward when the rendering of the work of a master in its entirety is deemed of more importance than the personal charms, voice or singing of a so-called star. The star as a rule looks upon music as a means of interpreting his or her voice, but the artists at the Metropolitan Opera House make themselves subservient to the music they interpret, and this is as it should be. I have rarely in Europe heard better performances than those of "Fidelio" and "Lohengrin" to which I have referred. I do not intend to encroach upon your musical critic's prerogative, especially as he has been very exhaustive and fair in

his criticism; and it was much to be commended that he declined to undertake to review such important performances as those in the short hours allowed before the publication of the morning paper, but set to work at his task with leisure and with reverence.

There is no good reason why there should not be in New York what they have in the large cities in Germany and Austria, that is, operas interchanged with ballets and plays (I don't mean German plays!) so that the generous stockholder does not feel that he or his family are making martyrs of themselves. It will only be necessary to promise artists employment for about eight months instead of five months in the year to induce them to settle here, and to have the representations you now have, and better ones still, and with greater variety at a more moderate cost.

New York, December 6, 1884.

S. B. S.

THE RACONTEUR.

DESPITE the recent flurry in the financial aspect of theatrical matters, the last week was a good one for opera in this city. Business has been good at the Metropolitan Opera House, and as for light opera, I have been unable to find anyone who complains of light receipts.

At the Casino, business had been light the week before, but last week the audiences increased in size, and Francis Wilson found plenty of people to whom to give a "Dotlet on the Eye." With "Apajune" next week the Casino will undoubtedly strike once more into its customary heavy business.

At the Bijou, business was phenomenally large. Manager Donnelly says that it was the best week that house ever had. What more could the management desire? For some unaccountable reason "Adonis" tickles the public, and as the public enjoys a tickling sensation and is willing to pay for it, "Adonis" fills the exchequer. I never saw much in the thing myself—except Mr. Dixey and Miss Somerville; but they fill the stage pretty well and certainly keep people from thinking much, which is a desirable state of affairs in these troubled times when one has hundreds of thousands of dollars at stake—as I hope to have.

James C. Duff was in comfortable mood over the successful reopening of the Standard and the prosperous run of "A Trip to Africa." Suppé's work is tuneful, and the stage setting and costumes striking, if a little glaring.

"An Adamless Eden" came to an end at the Comedy Theatre on Saturday night. I sincerely trust there will be baldheads enough in the provincial tours to keep the girls in countenance.

Mrs. Morisini-Schelling-Hülkamp's coachman has been making a row out at Springfield, Mass., because his food is not served on golden dishes, or something of that order. I suppose that because he has made his wife a curiosity he considers himself the father of her opportunities. If some one should kick him down a back stairs it would be a good thing for the public. Then his wife would probably sing no more. Harry Miner, I understand, thinking her played out as an interesting piece of concert bric-a-brac, proposes to introduce her in comic opera. This will be an introduction which will surprise comic opera as much as it will Mrs. Morisini-Schelling-Hülkamp. At the People's Theatre last Sunday night she gave her last concert, "prior to her departure for the West." She will be understood out there.

John A. McCaull has made arrangements with Mr. C. H. McConnell, of Chicago, for a summer home for one of his companies in that city. As he has engaged Wallack's already, I judge that he intends to live without the Casino as a financial foundation. I suppose he will follow his old proclivity of watching for foreign successes, and reproducing them—the operettas, at least—here. I wouldn't give any encouragement to American composers, anyway, were I in his place. It is not *comme il faut*, and then he might strike a genius, and he wouldn't know what to do with the thing if he did happen upon it. I should think that McCaull would take Ditteneboer into managerial partnership. A failure would then be turned into success every time, just as they two made their fiasco regarding Rudolph Aronson a "victory"—in your mind.

M. Peru, a Parisian pianist, has offered to play in a cage full of lions. This ought to make him the lion of the hour. This would be a capital way whereby the average pianist of the day, aspiring for public honors, might get them. If all of them would carry out this plan, the public would rejoice—after the feast.

—This week sees the last, for the present, of "Prince Methusalem" at the Casino. A beautiful souvenir is to be distributed at the two last performances, on Saturday afternoon and evening. On Monday night next "Apajune," an operetta by Carl Millocker, will be presented. The cast will include Misses Lily Post, Emma Elisen, Mathilde Cottrelly and Messrs. Francis Wilson, Jay Taylor, Will S. Rising and Ellis Ryse. The work, as usual at the Casino, will be handsomely mounted and presented in all respects in a complete manner.

—Miss Hattie J. Clapper's second annual concert will take place on Saturday evening next at Chickering Hall.

Lament of the Ticket Speculators.

'Tis hard to stand in snow and sleet
Like starving army pickets,
And try to sell upon the street
A half-a-dozen tickets.

We're hated by the crowd *blasé*,
We're tabooed by the Colonel,
And our existence, we must say,
Is certainly infernal.

Instead of dining on roast duck
To make us gay and frisky,
We far more frequently get stuck
And have to dine on whisky.

And then again we never hear
De Anna or Vicini,
No Patti sweet, no Scalchi dear,
No Signor Nicolini.

Few people purchase on the streets,
And hence our righteous choler,
Although we sell the best of seats
For only half a dollar.

'Tis true they're in the family circle,
Way up against the ceiling,
But that's the place to hear fine work
With reverence and feeling.

To-day no tickets have been sold,
It is a sickening story,
Because Sir Mapleson the Bold
Has billed old "Trovatore."

CUPID JONES.

The Principles of Expression in Pianoforte Playing.

BY A. F. CHRISTIANI.

(Continued.)

IN reference to the nicety of graduation this kind of touch is capable of, it may be worth mentioning that in a *Cantilene*, when applied to certain opening notes, as, for example, to the first note in the melody of Chopin's "Berceuse," or Döhler's "Nocturne," &c., such free-arm touch coming from high above the keys is of beautiful effect, and can be made to produce a more refined tone than if the arm had not been raised.

It is a strange fact in the history of pianoforte playing that analogous to the improvements of the instrument the manner of touch has undergone a proportionate change; viz., the weight of the touch has been more and more thrown backward so to say.

In the time of Bach the normal touch came from the first joint of the fingers.

Türk said: "The fingers must play alone."

Clementi taught to play from the knuckles.

Kalkbrenner wanted the hand to assist the fingers and introduced with playing.

Thalberg required arm-touch from the elbow.

Nowadays we allow and exercise still more freedom, the arm and hand frequently assisting finger touch, and we use the free arm-touch not only for forte, but also for piano purposes.

Short accents, like sustained ones, range through every grade of strength, and through every phase of emotion.

The touch is the same as in sustained accents, with this difference, however; whereas, in the latter the power of the tone is supposed to increase, in short accents the pressure instantaneously decreases, the tone being, so to say, cut off.

Theoretically, relaxation of finger-pressure is all that is needed to make the tone short; for, without raising or withdrawing the finger, without even quitting the ivories, relaxation of pressure alone is able to cause the dampers to fall back on the strings. Hence, any subsequent action of getting the finger away by withdrawing or lifting it, would come after the tone is already cut off, and would have no effect in making it still shorter.

But in the actual practice of pianoforte playing, simple relaxation of finger-pressure does not prepare the next coming touch, and as such preparation is almost always necessary, relaxation is accompanied by finger contraction, by hand raising, or by both, with even additional arm raising.

The shortness, or the staccato so produced, is called the "positive staccato," in opposition to "the negative staccato," which does not require a preparatory hand or finger raising for the next touch.

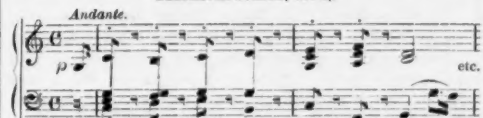
The *positive staccato* is practised either in the manner of Hummel, by contracting the finger almost simultaneously to striking the key, so that "touch and go," so to say, are really one action. Or, by letting the hand rebound upward, in addition to finger contraction. This rebounding demands a very light hand and loose wrist, and gives to the touch a certain elastic spring which, though it cannot make the tone any shorter, yet prepares the next coming touch.

The *negative staccato* requires simply a pressure, not a stroke; a preparatory hand raising is therefore not necessary. The hand brought in contact with the keys, the keys are pressed down and the pressure is instantaneously relaxed, with just a sufficient rebound to allow the dampers to fall back on the strings and the fingers to be prepared for the next pressure. But there is no raising of the hand from the wrist, the ivories being hardly touched with the finger points.

This is not only the shortest, but the most graceful staccato,

and applicable to every grade of strength and every shade of delicacy.

BEETHOVEN SONATE, OP. 14.



The great adaptability of this negative staccato is seen in its fitness for *portamento* purposes (also called half staccato) for exchange in cases like this.

CHOPIN, *improvisu*.

When the joining effect of *pedale* is added to this manner of touch, it produces even an almost legato effect.

CHOPIN, *berceuse*.

The special employment of negative staccato in reference to accents will be shown hereafter.

(To be concluded.)

Irrepressible Music.

IN the country where we were brought up there was no great profusion of musical instruments. We remember the first time we ever saw a music-box. It was at the day school, and was brought by one of the boys. We thought the machine the most wonderful thing we had ever seen or heard. But it was too elaborate for the boy's management. Sometimes we could not get it going. At other times, under our manipulation, it would start playing a tune and we could not stop it. Of course, only in the hours of nooning or of recess did we ordinarily dare to handle it. But one day the fortunate owner of the music-box let us have it in our desk during the school hours. Overtempted, we forgot our geography and arithmetic, and went into a curious examination of the music-box. It never seemed so wonderful as then; but, while we were busy among its cogs and springs and cylinders, the pesky thing started to play "Yankee Doodle." We laid hold and tried to put down the brakes, but we had touched something that set it going, and go it would. We put down the lid of the desk and plunged into our arithmetic, furiously reciting to ourselves, "twice eight are sixteen, twice twelve are twenty-four." But the schoolmaster, with irate countenance, demanded, "Who is making that noise?" The more complete silence of the school made the music-box seem still more resonant. By this time the cylinder had reached another tune, "Comin' thro' the Rye," and we felt ourselves comin' thro' the breakers. All the boys looked innocent, the schoolmaster came down to make the tour of the desks. He had examined but three or four when he struck upon ours and seized the music-box and held it above our heads in triumph and wrath. Without the usual ten days' notice we were subpoenaed to appear immediately before the master. The rattan was brought out and we were peremptorily asked to present the palm of the hand. Now the sensation produced by a rattan depends entirely upon which end of it you come in contact. The end offered to me was not at all attractive. We could not for sometime make up our minds to take hold of the wrong end of it. We put out our hands again and again, but every time before the rattan came down we changed our mind and put our hand behind us; but at last we submitted, and the music, instead of being instrumental, became vocal. We felt, however, that we did not deserve being whipped for the whims of an unmanageable music-box.

That day we learned a lesson not found either in geography or arithmetic, and that is that some people have a music-box about them that they cannot manage. You sit in church for an hour and a half profoundly interested in the religious services, but your child seems possessed with some uneasy spirit. He wriggles and twists, and tears a leaf out of the psalm-book, and tickles his brother with a feather, and drops his penny, and chuckles out loud to the disturbance of the people in that neighborhood, and seems chock full of mischief. What is the matter with him? Is he bad? No. He has an exuberance of feeling. He is full of skip and rollicking and glee. He has under his vest, or in his shoe, a music-box which he cannot control, and for which he is not responsible. With a sense of the ludicrous, and in buoyancy of feeling, you have sometimes been sitting amid circumstances that demanded gravity. But a mischievous memory or a grotesque appearance has wrought upon you until it has seemed you must laugh or die. You tried to think of all the solemn and terrible things you have ever heard of. You bit your lip. You pinched yourself unmercifully. You called in the aid of pocket-handkerchief and all other available appliances; but laugh you must, and laugh you did, to your chagrin and mortification. The music-box had got a-going, and you did not know how to stop it.

We charge upon phlegmatic temperaments more leniency in their criticism of excitable temperaments. Do not think the boys and girls are going to destruction because their hilarity may sometimes be unseasonable. In the management of our own dispositions some of us have been breaking colts all our lives, and yet they will not answer to bit and bridle. Let not the rattan of our chas-

tisement be too heavy upon those who are more frisky than we. We protest to this day that in that old country school-house we were not responsible for "Yankee Doodle" and "Comin' thro' the Rye."

REV. T. DEWITT TALMAGE.

Mozart and Schubert Interviewed.

THE following letter from Mr. I. J. Shedlock, a well-known professor of music in England, is published in the *London Figaro* of the 6th ult., and will, no doubt, be interesting to many American readers:

Last Wednesday I went to see the psychographer, Mr. Eglinton. Mr. Gladstone's interview with the celebrated medium was recently spoken of in all the papers; and so, I am quite sure, the name will be familiar to all your readers.

If Mr. Eglinton, I thought, will allow me to call for any spirit, and allow me to put any question to it, I will see if I can obtain any information which will be of interest to musicians. A happy thought! What could I do better than try and learn something about the state in which Mozart left his Requiem, and about Schubert's missing symphony, or rather the one which Sir George Grove says is missing. I have always laughed at mediums, apparitions, &c., and so I could scarcely hope that the spirits of the mighty dead would come at my beck and bidding, and allow me to question them. But nothing venture, nothing have.

My wife went with me, and it was arranged between us that she should parley with Mozart, and I with Schubert. We all three sat round the table—my wife and self, and Mr. Eglinton. I said: "Is Schubert here?" Mr. E. held a slate for a moment under the table; a scratching noise was heard, and, on producing the slate, the word "No" was clearly written on it.

Mr. E. then said: "Will the spirits answer questions?" The message came, "You have power!" My wife then took the celebrated Brahma-locked slate, which belonged to the late Duke of Albany, who brought it with him when he consulted Mr. Eglinton. She wrote on it, "Mozart, can you tell me how much you wrote of your Requiem?" Mr. E. certainly did not see what was written. The slate was locked and placed on the table. An ordinary slate was placed under the table, and an answer at once came, "Mozart is one of your guides, and inspires your husband to play." I make no comment on this.

"Now, will you write down a question?" said Mr. E. to me. I took a slate, held it so as to be sure no one could see what I was writing, and, although I had at first been told Schubert was not present, I thought I would still try and hold communion with him. I wrote, "Schubert, can you tell me how many symphonies you wrote after the unfinished one in B minor?" I put the slate on the table empty side upward. Mr. E. put a crumb of pencil on it, held it under the table, but so that we could see part of the slate, and could also see his hand holding it. In about five seconds a scratching was heard; the slate was lifted, and on it the figure 2.

I was too astonished, or should at once have asked particulars of key, place, &c. I just add, in conclusion, that I went to Mr. E., at the request of a sister, and that my name was unknown to him.

In its issue of the 13th ult. the *Figaro* has the following concerning the above spiritualistic adventure:

I have received a large number of communications in regard to Mr. J. S. Shedlock's visit to Mr. Eglinton, and the extraordinary answer given on the Duke of Albany's Brahma-locked slate, by the alleged disembodied spirit of Franz Schubert. The question asked by Mr. Shedlock was, it may be recollected, "Schubert, can you tell me how many symphonies you wrote after the unfinished one in B minor," and the reply came at once in the numeral "2." This reply, if genuine, would tend to show that the "Gastein" symphony, which Sir George Grove declares is missing, really had some existence. I may add that Mr. J. S. Shedlock's honor and character are so well known to be above suspicion, that not one of my correspondents, many of whom treat the affair with derision, have ventured to suggest that the story told is, so far as Mr. Shedlock is concerned, perfectly bona fide.

"Physicist" writes: "I have read with much attention the extraordinary interview with the alleged spirit of Schubert, detailed in the *Figaro* by Mr. Shedlock. But Schubert, when he died, knew no English. Can Mr. Shedlock or any of your correspondents inform me whether the lamented composer has been spending the last half century and more in a study of the English language in Gehenna?"

Dr. W. J. Westbrook takes a somewhat similar view: "Would Mr. Shedlock mind telling us whether in his message to Schubert, per Albany slate, he used the English or the German language? It seems to me that the message, as it reads in his letter, is slightly disrespectful. 'Schubert' is carrying the cutting off of name handles to the extreme limit, and might be very annoying hereafter to some of those youthful members of the musical profession who, even without examination, have managed to get 'professor' in front of—and a very large part of the alphabet after—their names. Mozart, as a man mixed up with the upper ten, would naturally resent this sort of thing, and we may have a key to his very odd response. Schubert, on the contrary, would be more accustomed to the brief ejaculations of the German beershops, and might not feel hurt. Still, the difficulty about the language remains, and I wonder that it did not occur to so good a German scholar as Mr. Shedlock to make this clear to us."

"A Spiritualist" endeavors to throw more light upon the subject. He says, *inter alia*: "It would have been better had Mr. Shedlock addressed Schubert in his own tongue—viz., German. The answers, I find, are far fuller and more satisfactory when written in the native language of the person addressed. I know not whether Mr. Eglinton has the gift of tongues, but I can declare that in my own house, and within my own circle, we have secured some surprising manifestations in various languages, including Greek and Hebrew (with neither of which I am personally conversant) written in their proper characters. The reply has come in the same language as the question."

"Paddy" writes: "The first question of Mr. Shedlock and the answer are, in my opinion, far more extraordinary than the second. Mr. Shedlock said, 'Is Schubert here?' and the reply came 'No.' Who answered 'No' does not appear. But it must have been a very lying spirit, reminding one of the domestic servant who ingeniously told an unwelcome visitor, 'Please, the master says he's not at home.'"

Several correspondents express curiosity as to the conversation between the spirit medium and Miss Shedlock, and whether that lady gave any hint of the questions likely to be asked by her brother. Other correspondents narrate some surprising "manifestations" by Mr. Eglinton and other psychographers, but as none of these deal with matters musical they cannot be quoted.

PERSONALS.

THERE AND HERE.—The Italian papers state that Cardinali has achieved a great success here. It is no such thing. He pleased in "Trovatore," but completely broke down in "Rigoletto."

MADE A HIT.—Petrovich, the excellent tenor who sang here with Teresa Singer, has made a hit in Paris.

A BASSO FOR RIO.—The basso Monti has been engaged for the next Rio season.

MISS MARIE ENGLE TO REMAIN HERE.—The rumor published in the *Morning Journal* that Miss Marie Engel was to leave for Europe to pursue her vocal studies is incorrect; the lady will remain in this country and continue her studies under Mme. Murio-Celli.

A VIOLONCELLIST'S DEATH.—Willie Blair, violoncellist to the Queen of England, died recently at Balmoral, aged ninety years.

DEATH OF ALICE MARY SMITH.—The death is announced of Mme. Meadows White, known in the musical circles of London as Alice Mary Smith. She was a composer of talent.

EFFECT OF FOREIGN AIR.—The tenor Bello, who made a failure here last year, is singing in Valencia.

HOW OTHERS MAY DO IT.—The tenor Celado has retired from the stage and will devote himself to teaching. He sang in New York some years ago in "Don Carlos," with Palmieri and Bertolasi.

ALBANI WILL NOT COME.—It is now definitely announced that Mme. Albani will not visit this country this season. The reason assigned for her change of determination is an intended season of Italia opera in London, under Mr. Gye's management.

SEMBRICH'S JOURNEY.—Mme. Sembrich, having partially completed her engagement in Madrid, was to leave that city on Monday for Lisbon, whence, after singing three or four times, she will return to Madrid at the end of January.

AN ORDER FOR LISZT.—The King of Bavaria has conferred the Maximilian Order for Art and Science on Franz Liszt. During his recent visit to Hungary, Franz Liszt completed his new oratorio, "St. Ladislaus," and has now resumed work on his Memoirs. The great artist is spending the winter in his villa near Rome.

BACH OR BEETHOVEN.—The Chevalier Leonhard Emil Bach threatens a tolerably good dose in the shape of a Beethoven concert at Prince's Hall on Friday. The programme consists entirely of the three concertos in C minor, E flat (the Emperor), and the early concerto in C. The title, "Bach's Beethoven Concert" is not without a trace of humor. Let us hope, for the sake of the audience, that it will prove to be Beethoven's Beethoven. —*London Figaro.*

MR. SHERWOOD'S CONCERTS AND TEACHINGS.—Wm. H. Sherwood, the eminent Boston pianist, has been giving a series of pianoforte recitals in Michigan and Ohio recently, where he met with the greatest success. His programmes were highly interesting, and comprised two new compositions dedicated to him, a "minuet in A flat" by E. H. Sherwood, a charming work, and a very brilliant "scherzo" by the Chevalier Anton De Konski. Mr. Sherwood will teach on Fridays and Saturdays of each week at the new Knickerbocker building, No. 2 North Fourteenth street, commencing on the 9th and 10th inst. He will also soon announce the dates of three concerts to be given in New York.

PACHMANN'S WREATH OF LAURELS.—The well-known pianist, M. de Pachmann, has been touring in his native Russia. At Helsingfors, in Finland, he, according to a letter received from St. Petersburg, "played at the Philharmonic, and gave two recitals. After the last concert the 'Gesangverein' gave a serenade before the hotel, and afterward they carried the pianist in an arm-chair to a big room, where a banquet was given in his honor. In the morning the whole 'Gesangverein' and a hundred gentlemen and ladies came to the station, and a few minutes before the train started a 'farewell' was sung, and shouts of 'hip, hip, hurrah,' followed the train. At the Philharmonic, St. Petersburg, where Madame Lucca and Mierzwinski appeared, M. de Pachmann played the concerto in F minor, of Chopin, and was rewarded with a wreath of laurels. On the 17th inst. he plays the same concerto before the Philharmonic Society, Moscow."

MISS DICKERSON ABROAD.—One of our fair countrywomen, the excellent contralto, Miss Jennie Dickerson, seems to have been very successful in England of late. Of her appearance in English opera, in Middlesbrough, the *Daily Exchange* says:

The success of the evening, was undoubtedly Miss Jennie Dickerson's impersonation of *Asucena*. The wild despairing manner of the child-robbed mother, the crazy wretchedness and weird hopeless love for liberty that possesses the heart of the fettered gypsy, were very finely brought into action, and throughout the delineation was of a superior kind. Miss Dickerson's chief success was "Home to our Mountains" in the third act, which secured an encore. Quite as effective was that wild despairing cry "Here those galled fetters" in the second act. The lady received very efficient support from Mr. Joseph Pierpont (tenor) as *Manrico*. The duet between *Manrico* and *Asucena* "I'd sheath my sword in his heart" was a beautiful bit of harmony; and *Manrico's* "Farewell," which immediately followed, was also capitally sung. "I come to save thee" was notable chiefly for the tenor's power of expression. The affecting "Think of me" by *Manrico*, with interlude by *Asucena*, in the fourth act was so specially beautiful that it was loudly redemanded.

Master Michael Banner.

IN the year 1868, on the 20th of October, in the city of Sacramento, Cal., Master Michael Banner was born. When he reached the age of five his father commenced giving him lessons on a quarter-sized violin. His progress was so rapid that his parents deemed it necessary to provide him with a more competent teacher; accordingly, after being instructed for some time by Mr. Louis Homeier, he received tuition from Signor F. Padovani.

When but nine years old Master Banner had acquired such proficiency in playing the violin that he gave his first concert on September 20, 1877, in San Francisco. He gave several subsequent concerts in that city, and one concert in his native city, Sacramento, in October, 1878. By his wonderful performances the boy captivated the public and the press, which named him "the rising Paganini."

In 1879 his parents concluded to place their son in one of the famous conservatories of Europe, but before his departure he revisited Sacramento, where he gave two concerts, on November 18 and 19, in which he attracted the attention of His Excellency Governor William Erwin, and the State officers, who together tendered him a complimentary benefit at the Metropolitan Theatre, on November 25, 1879. Mr. August Wilhelmj, while in San Francisco, heard the young violinist play, and kindly gave him letters of recommendation to Mr. Carl Wolfsohn, who assisted in having a concert held in Central Music Hall, Chicago, which was very successful, and was spoken of by the Chicago press in the most glowing terms.

A great future was predicted by all who heard young Michael Banner.

His parents were advised by Mr. Carl Wolfsohn to place their son under the instruction of Prof. S.E. Jacobsohn, at the College of Music in Cincinnati, and he played for Prof. Jacobsohn and Col. George Ward Nichols, the President of the College, and they were amazed at the great talent of this young boy. On the 27th of November, 1880, Master Banner made his debut before a Cincinnati audience, at the Students' Musical Recital. The press of the following day pronounced his performance the most marvelous they had ever witnessed. At the students' examination Master Banner was awarded the Springer gold medal. During his sojourn in Cincinnati he gave two concerts, which were both great successes. In February, 1882, he was engaged by Dr. Leopold Damrosch, to play in the fourth Symphony Concert, at Steinway Hall, New York. The press alluded to the performance in the most complimentary terms.

Master Banner subsequently appeared in two concerts at Steinway Hall. On the 15th of June, 1882, Master Banner sailed for Europe, and in the beginning of November, the same year, was admitted into the National Conservatory of Music, of Paris, and was placed under the instruction of the celebrated teacher, Prof. L. Massart, on whom he had made a great impression. Master Banner speaks with admiration and love of his kind teacher, who manifested so great an interest in him.

At the annual competition for prizes for the highest grade of scholarship in 1884 at the National Conservatory of Music, Paris, which took place on July 29, last year, Master Michael Banner was awarded the first prize and the highest honors. The jury that unanimously pronounced him *Premier Homme* consisted of the following European celebrities: Ambroise Thomas, Director of the Conservatoire; Ernest Guiraud, Pasdeloup, Ernest Altes, Fischer, Benjamin Godard, Loys, Madier de Montjau and Rabaud. This distinction has never before been granted to any one at that age except Wieniawski and Sarasate. The Paris press also gave him high praise.

Since his return to this country Master Banner has appeared at a number of concerts in this city, on each occasion receiving enthusiastic applause from the most critical audiences and the highest encomiums from the press. His rendering of the "Faust Fantaisie" at the Academy of Music on December 18, was received with the warmest commendation. His future career will be watched with interest by the whole musical world.

Mapleson's Farewell Benefit Concert.

PROGRAMME.
PART I.

- Song and Dance.....Col. Mapleson.
"Urta" for hold Hengland."
Speech.....by.....Arditi.
"Ze mystery of ze Bacio."
Song.....by.....Patti.
"Count the little banknotes up."
Pas de Quatre....Col. Mapleson, Arditi, Cavalazzi and Siegrist.
Aria.....by.....Sig. Nicolini.
"Craig-y-nos is mighty snug."
Breakdown.....by.....Harry Mapleson.
Aria.....by.....Sig. Cardinali.
"My legs are better than my voice."
Cartwheels.....by.....Arditi and Cherubini.
Legerdemain.....by.....Sig. De Anna.
Song.....by.....Sig. Vicini.
"Grandpa's nose is red as paint."
Solo on the Gong.....by.....Sig. Cherubini.
Tight-Rope Pirouettes.....by.....Mme. Scalchi.
Skipping-Rope Scene.....by.....Mlle. Nevada.
Speech.....by.....The Colonel.
"What I know about Martha."
Grand Walk Around.

PART II.

- One Hoot de Poirtrine.....by.....Sig. Cardinali.
Flip-Flaps and Somersaults.....by.....Scalchi and Vicini.
Banjo Solo.....by.....Arditi.
Xylophone Solo.....by.....Joe Siegrist.
Imitations of Tamburini.....by.....Sig. De Anna.
Song.....by.....Arditi.

"Gaze upon my flowing locks."

- Glove-Fight.....by.....Col. Mapleson and Cardinali.
Funny Stories.....by.....Adelina Patti.

Grand finale walk-around, after which Col. Mapleson will recite the Declaration of Independence without dropping a single "h," and drink a glass of water standing on his head. After the performance a collection will be taken up to obtain a steerage ticket for the gallant warrior. CUPID JONES.

HOME NEWS.

—The third orchestral matinee given under the auspices of the Philharmonic Society of Brooklyn this season occurs this afternoon.

—The Carri Brothers (Ferdinand, violin, and Hermann, piano) announce four concerts at Steinway Hall for the evenings of February 10 and 24 and March 12 and 26.

—Mlle. Vanoni sang "Down went the Captain" and Judic's favorite ditty, "La Grosse Caisse," at Koster & Bial's Sunday evening. The Melrose sisters for the first time took part in the same entertainment.

—A testimonial concert will be tendered to M. Ovide Musin at the Brooklyn Academy of Music on Saturday evening of this week. Mme. Fursch-Madi, Herr Adolph Robinson and Mme. Madeline Schiller are to take part in the entertainment.

—An organ recital was given at the First Congregational Church, of Norwalk, Conn., on December 29, by Mr. Alexander S. Gibson, of that city. An excellent programme was well rendered, and Mlle. Pauline Bredelli, a soprano of fine gifts, assisted in the performance.

—The season of the Mapleson Opera Company, in Boston, has not been a profitable one. Not even on the Patti nights have the houses been large. The Gounod opera "Mirella," has proved one of the most popularly attractive bills of the season. So much for a novelty.

—Her Majesty's Opera Company will be in Philadelphia from the 12th to the 20th inst. Mmes. Patti and Nevada are announced, and the operas to be given are "Traviata," "Mirella," "Semiramide," "Lucia," "Rigoletto," "Huguenots," "Aida," "Trovatore" and "Linda."

—Mr. C. Windham Smith repeated his success of last week in his second organ recital at Chickering Hall, on Monday afternoon. His performances show technical skill and musicianly registration, and above all a fine, broad conception. Mr. Charles G. Ritchie, baritone, and the Dudley Buck Quartet Club lent valuable assistance on this occasion.

—The New York Philharmonic Club gave their second concert this season at Chickering Hall last evening. The programme consisted wholly of music by Schumann. The club had the assistance of Mme. Constance Howard, pianiste, and Mrs. M. Kirpal, alto. A further notice will be given next week.

—The Blake Opera House Block, containing a hotel, at Racine, Wis., was burned on Monday of last week. The members of the Thompson "Beggar Student" Opera Company and a large number of guests in the hotel had narrow escapes, and Mr. and Mrs. Russell S. Glover, of New York, both members of the opera company, and Mrs. S. A. Patrick, a chambermaid, were burned to death.

—Mme. Louise Pyk, Swedish prima donna from the Royal Theatre at Stockholm, will make her debut in this country at the next concert of the New York Philharmonic Society, on Saturday. Outside of her native country Mme. Pyk has sung repeatedly at the Gewandhaus concerts in Leipzig, and also with marked success at the concerts given by Hans Richter and Charles Halle in England.

—The third Philharmonic concert of the present season occurs at the Academy of Music on Saturday evening next. It will be preceded Friday afternoon by the usual public rehearsal. The soloists at both entertainments will be Mme. Louise Pyk, a Swedish soprano well known in European musical circles, and among the works chosen for performance are some new "symphonic variations," by Nicodé, Beethoven's "Pastoral symphony and several excerpts from "Götterdämmerung."

—The first concert given by the new Chicago Artists' Club occurred on last Tuesday afternoon at the rooms of the Amateur Musical Club (Ayer Building), and was a great success. The following was the interesting programme interpreted:

1. Trio.....E flat major (two movements).....Schubert
Allegro, Andante con moto.
Miss Fay, Mr. Becker and Mr. Eichheim.
2. Songs.....
a. Ever with Thee.....Raff
b. Thine Eyes so Blue and Tender.....Lassen
Mr. Knorr.
3. Piano Solo.....
a. Devotion (song without words).....Seeböck
b. The Nightingale.....Liszt
c. A Midnight Barcarole.....Hopkins
Miss Fay.
4. Song.....The Russet Leaves.....Sponholtz
Mr. Knorr.
5. Concerto.....D minor (first movement).....Rubinstein
Miss Fay, accompanied by Mr. Seeböck.
6. Duet.....Das Vogelein Lied.....Rubinstein
(The Little Bird's Song).
Mrs. O. K. Johnson and Mrs. Buckbee.

Opera in German.

CONSIDERING that Mr. Mapleson has withdrawn from New York and has left the field entirely undisputed to the German rival undertaking at the Metropolitan Opera House, it cannot be said that the latter gained very much by this privilege. This makes good our theory that in point of fact the two companies can hardly be called rivals, as the followers of the one are only in rare exceptional cases also believers in the other. The German company, however, drew quite good houses, more especially on Wednesday night, when "Lohengrin" was for the sixth time repeated, and scored another victory both for the dead master's immortal genius and for the exchequer of the Metropolitan Opera House. The performance itself greatly resembled its predecessors, and does not therefore call for any special or renewed comment on our part.

"RIGOLETTO."

The bringing out of one of the best known operas of the Italian repertoire, and one that has been given in New York innumerable times with the greatest interpreters of the Italian school in the cast, was quite a hazardous undertaking for Dr. Damrosch and his plucky German company. Curiously enough, the house was not as full as might have been expected on the first night of the production of such a favorite and well-known work; but the taste for the works of the German school seems to supersede at present. As regards the opera itself, the opening measures of the dance music in the first act are simply clever paraphrases of a tune in one of Corelli's sonatas. Verdi never excelled in gay and jocund strains. When he endeavors to be gay, light and elegant, he becomes tubby and grotesque. The chorus in the last act of "Ernani," however, is an exception. It is charming. Verdi as a dramatic composer is unsurpassed in his way, as shown in the last act of "Rigoletto," and it is a pity he did not also possess a lighter element. The dance music in the last act of "Ballo" is hardly worthy of a country fair, and has no local color whatsoever. Compared to the bright, brilliant, jolly tunes in Auber's "Bal Masqué," it falls into insignificance. The best light morceaux Verdi ever wrote are "Cluesta e quella," and "La donna è mobile" in "Rigoletto," and the page's *solis*, in "Ballo." When very young, Verdi attempted a comic opera, "Il Vinto Stanislao," but it was a terrible fiasco. Verdi composed a *scena* (aria and cabaletta) for the Duke in "Rigoletto" (Scene 1, Act III). Why is it never given when this opera is produced? We have heard Verdi's masterpiece over a hundred times, and this has never been sung. Twenty years ago Mazzoleni used to introduce "O mia letizia" from Verdi's "I Lombardi" at this point of the opera, but other tenors simply ignored it. The adagio of this *morceau* is fine, although the cabaletta is not remarkable.

As regards the performance itself, it certainly had some very weak points, but, on the whole, it did honor to the German artists. The greatest disappointment perhaps was the singing of Herr Robinson in the title part, who has gained in Germany quite a reputation through his *Rigoletto*. It must be that this excellent artist had not quite recovered from his recent illness, and that therefore he was not able to do himself justice. As it was, he certainly sang and acted very heavily—nay, even clumsily—and the effect produced, either in volume of tone or dramatic verve of delivery, was wholly inadequate to the efforts apparently made by the artist.

Entirely satisfactory was the *Gilda* of Mme. Schroeder-Hanfstaengl. She sang with consummate art and the full rich upper register of her naturally healthy voice pleased the entire public. Herr Anton Udvardi, as the Duke, sang very nicely, as he always does; a little more power of voice and less stiffness of action on the stage would improve this artist greatly. Fri. Brandt's *Madeline* was well sung; the introduction, however, of Eckert's Spanish song, although redemanded by the public, did not quite please us, and the composition lies mostly above the better part of the lady's voice. The celebrated quartet in the last act by the four artists just mentioned was well rendered and received, as always, an enthusiastic *da capo*.

The full cast, including the Page, who, it is true, came on the stage, but who was so frightened that she forgot to sing her few notes, was as follows:

The Duke.....	Anton Udvardi
Rigoletto.....	Adolf Robinson
Gilda.....	Marie Schroeder-Hanfstaengl
Cephrano.....	Ludwig Wolf
Countess Cephrano.....	Anna Gutjar
Borsa.....	Otto Kemnitz
Monterone.....	Alkuin Blum
Marullo.....	Josef Miller
Sparafucile.....	Josef Koegel
Madeline.....	Marianne Brandt
Giovanna.....	Helena Brandel
Page.....	Frau Kuhlmann

"MASANIELLO."

The Saturday matinee brought a repetition of Auber's "Masaniello." The house was quite well filled and the performance in many respects, but especially in point of *ensemble*, an improvement on the first production of this work on Monday, a week ago. The obnoxious Herr Tifero had been suppressed, and the part of *Alphonso* was this time taken by Herr Schueller, who sang and acted acceptably, although he was far from great and was not even good. The finale of the third act and the fine stage-setting in the last act were again strongly applauded.

"TANNHAUSER."

The chief interest of the "Tannhäuser" performance of last Monday night centered in the first appearance of Mme. Materna, in the part of *Elisabeth*, on the stage of the Metropolitan Opera House. Mme. Materna, who is known the world over as the

representative of Wagner's heroines, and who was heard here last season in concert in these parts, supplemented the renown she then earned by that won through her magnificent stage appearance and her astonishing histrionic powers. Indeed it must be acknowledged that chiefly to the latter it was that she owed her tremendous success on last Monday night with a public that filled every seat in the large house, for as far as her singing is concerned, it could satisfy a musical ear only in the moments of highest dramatic passion. In other instances, however, throughout the second act, her voice showed that old distressing tremolo, in an augmented form, that caused a failure here of Mme. Materna as a singer two seasons ago. But it will be remembered, also, that last season this fault was hardly noticeable in the lady's singing, and we hope, therefore, that it will wear off as she gets accustomed again to the American climate and gets over the effects of a rough and comparatively long sea voyage. Her success with the public, as we stated above, was a marked one, and at the end of the second act the stage was literally covered with flowers.

On the whole there seemed to be an evil star pending over this production of "Tannhäuser," for indeed it must be termed the worst one of those we have yet heard at the Metropolitan Opera House. With the exception of Herr Robinson, whose *Wolfram* was a beautifully sung and finely acted part, and the charming singing and looks of Miss Slach as *Venus*, the singers were simply bad. Chorus and orchestra outruined each other in bad and careless singing and playing, which is all the more astonishing as this is the third or fourth repetition of the opera. Herr Miller, who had been substituted for Herr Kögel, who was ill, to sing the *Landgrave*, was simply wretched.

"Nanon" at the Thalia.

THE pens and the brains of Zell and Genée have led to the production of "Nanon," a new operetta, at the Thalia Theatre. It was received there with pronounced favor on Friday night, and is still on the run there. The work met with great success in Germany last year, and has a promise of the same in its present quarters. The libretto is better than the average.

The plot turns on the adventures of the *Marquis d'Aubigne* with *Nanon Patin*, the young and attractive hostess of the Golden Lamb Inn. The *Marquis* woos *Nanon* in the guise of a drummer (martial, not commercial), and calls himself *Guignan*. Of course he has another love, *Ninon de l'Enclous*, according to customs strictly confined to the age of Louis XIV. He ultimately has to have himself arrested in order to escape a breach of promise suit, and *Nanon* naturally goes to *Ninon* to help her (whose?) lover out of prison. The *Marquis* has already had a quarrel with the *Vicomte de Marsillac* because this friend of his has fallen in love with both *Nanon* and *Ninon* (another trick patented in the time of the Grand Monarch), and all this brings in *Mme. de Maintenon* and *Louis XIV.*, and then, according to the prevailing historic piety of the time, the *Marquis* makes good the vows of the drummer, and so *Nanon* is happy—at the falling of the curtain.

The Casino Concert.

THE "popular" element entered in great measure into the Casino concert on Sunday night. Songs in English sung by English-speaking soloists contributed principally to this effect. Miss Lily Post was more agreeable in "Cherries Ripe" than in "La Camelia." She might have exhibited a little more art and less nature in her dress; yet this probably did not affect her singing. Her voice, while pleasing, is not strong, and she appears to better advantage in light opera than in concert.

Mr. Will S. Rising's rendering of "Jumbo" was quite inspiring and he "took" the audience with his vigorous and tasteful singing. Mr. William H. Hamilton gave "The Bridge" and "Anchored," by Watson, with more feeling and expression than we have had from all the "Italian" artists (?) whom Mr. Aronson has presented to us from Her Majesty's Opera Company. While Miss Henrietta Maurer plays with some taste and fair technique, she gave no evidence on Sunday night of a sufficiently broad musical comprehension to warrant her appearance outside the parlor. However, she was well received and returned some very pronounced bows, which would hardly be acceptable to a Delsarte, although preferable to Miss Post's manual and labial attempts in that direction. The orchestral work went well, Mr. Dietrich conducting.

—The band of the Grenadier Guards, of London England, is unable to accept an engagement at New Orleans in January because of previous engagements.

—The "Kindergarten," a new musical farce by Mr. Robert Griffin Morris, has been performed with success in several towns and cities of Connecticut during the last fortnight.

—Anton Rubinstein conducted his oratorio, "Paradise Lost," in Berlin last month, when it was performed by the St. Cecilia Society and proved a great success.

—A concert in aid of the destitute blind was given at Mrs. August Belmont's residence, No. 109 Fifth avenue, on last Tuesday afternoon. A nice programme was rendered by the following talented young artists: Miss Linda da Costa, nine years old, prima donna; Miss Minnie Wetzler, nine years, pianist, and Master Herman Wetzler, thirteen years, pianist and violinist. The affair was, of course, a great financial and social success.

Boston Correspondence.

BOSTON, January 3.

THE twelfth concert of the Boston Symphony Orchestra took place last evening at Music Hall. The programme was the following: Overture, "Ruy Blas," Mendelssohn; Concerto, E flat, No. 5 (for pianoforte), Beethoven; Minuet (for strings), Boccherini; Symphony D minor, op. 120, Schumann, being all tolerably well-known works. Mr. Carl Baermann was the soloist of the occasion. The variations from Lachner's suite, op. 113, were originally announced to be given in the place of the minuet, but it was changed, as the next concert is to bring the entire work. That the change was a happy one I cannot say. It always seems to me absurd for a body of eighty picked musicians to sit down and play such trifles, letting alone the time wasted in rehearsing them, instead of playing works which such a body can only render efficiently. They are only "catches," and the deafening applause with which they are invariably greeted serves but to show the real standard of the majority of the audience. People will sit and listen to classical music and be bored and say nothing, because it's the thing to do; but give them such a trifle for bait and they always show their true feelings. To all outward appearance, Boccherini carried off the honors of the evening, while poor Schumann scarcely got a hand. A rather humiliating spectacle for the musician who loves his art. How are great American composers to arise in this country, if representative American audiences enshroud over the cheapest kind of music, in preference to one of the most beautiful symphonies ever written? How differently have I seen this same symphony received by German audiences! But, then!—

The Mendelssohn overture was well played and given a spirited reading. It has been played a great deal here and, perhaps, a less well-known number would have been acceptable. Mr. Baermann played the Beethoven concerto technically, probably, as near perfection as it is possible. Wonderful fingers his, indeed! The tempi, especially of the last movement, were rather too fast for my individual taste, but there are numbers, no doubt, that like it just so. A great artist like Baermann, of course, has his own conception of such a work and his reasons for playing it so which I do not pretend to criticise by my observation. He is deservedly a great favorite with a Boston audience and was heartily applauded and repeatedly recalled after his fine performance of this ever-beautiful concerto. The Schumann Symphony went very well, especially the last movement. It is, in my opinion, the finest symphonic work of the composer, although by no means the most popular. Next week we are to have, among other things, a barcarole by Gounod, from "Polyeucte," and prelude and closing scene from Wagner's "Tristan and Isolde." Owing to my absence I was unable to write about last week's concert, at which Miss Rollwagen, the contralto, was the soloist.

LOUIS MASS.

Musical Events in Montreal.

MONTREAL, December 27.

THE Mendelssohn Choir (amateur), assisted by Mrs. E. Humphrey Allen, Miss Wontam, pianiste, and Mr. Wolf Fries, cello, of Boston, gave a very successful concert, at Queen's Hall, on the 19th inst. The choruses were a little weak in the first basses. A great deal of enthusiasm was shown to Mr. Wolf Fries, whose playing on the violoncello was excellent.

The children of the Protestant schools gave a concert to a large audience on the evening of the 23d inst. Mr. F. W. Mills conducted the entertainment and from the way the 500 children were trained can have spared himself no trouble in bringing them to such a state of perfection.

The Fisk Jubilee singers gave two concerts on the 24th and 25th insts. The attendance on both occasions was very meagre.

The Milan Opera Company were to have occupied the board the week of the 29th instant, but the company having failed, the Academy of Music will, therefore, remain closed.

W. E. BRADSHAW.

Music in Denver.

DENVER, Col., December 27.

MANAGER PRATT has come to the conclusion that "the town is played out," and has determined never to return, says the *Tribune-Republican*. All because \$6,000 only were the week's receipts of the Emma Abbott Grand Opera Company! The Denver public is getting steadily more musical, and if Mr. Pratt were to reconsider his dictum and come back in a year from now, he probably would be very glad to take \$6,000 for the receipts. Emma will have to improve very much to draw as much as that again. The support which she brings with her is quite an improvement on her first season here, but still leaves much to be desired.

The Denver Chorus Club gave its first concert of the season on the 18th inst. The sopranos of last season, Miss Jessie Hardy and Miss Callie Brinker, were greatly missed. The "Messiah" was sung with three solo sopranos and two altos, all new to the club's audiences excepting Miss Etta Butler, whose beautiful alto voice and conscientious work on this occasion made it questionable whether the tenor, Mr. Nevin could carry off all the honors. The chorus showed that they had had a long vacation and had acquired new recruits. It will undoubtedly do better as the season progresses. It is not like Frank Damrosch to leave anything half done.

Haydon Tilla has returned with his Italian secret—the secret of indifferent singing by himself and worse by his pupils, judging

from the results at his concert last evening. He succeeds in amusing his audience always, but doesn't betray the great secret that makes him the *only* singing-master.

The Eisteddfod of the Cambrian Society takes place on Christmas day and evening. RINGOW.

Utica Correspondence.

UTICA, N. Y., December 22.

PROF. G. ELMER JONES, formerly of this city, but later of Remsen, Oneida County, where he was born, died at the home of his mother, Mrs. T. L. Morgan, in Remsen, Wednesday, December 17.

Professor Jones was a native of Remsen, and in his early life gave promise of a brilliant musical future. In his death the musical world has lost a valuable and promising musician. Scarcely a week passed but what he composed church music, as well as songs. He spent a number of years in this city, was actively engaged as a musical instructor, was organist of St. Luke's Memorial Church, and spent all of his spare time in composing for publication. During the late campaign he wrote a number of popular airs for singers of both parties, and they were in general demand. In 1882 Professor Jones divided the handsome prize offered at the New York Eisteddfod, with Professor Mason, a noted English composer, for the best melody adapted to "The Bowlers." He conducted some of the concerts of the Cymreiddigion Society, of Utica, and officiated at numerous Eisteddfods in various parts of the country.

Professor Jones was a very promising young musician, being only thirty-three years of age, and his untimely death will be mourned.

Professor F. W. Riesberg, of this city, who has spent a long period abroad, has returned, and has greatly improved in his profession. As a pianist of the first rank he plays almost entirely from memory. His execution is artistic, his touch deft, easy, powerful, and charged with the full-souled sympathy of the true musician.

The arrangements for the Eisteddfod, under the auspices of the Cymreiddigion Literary Society, are all completed. Rev. T. C. Edwards, of Kingston, Pa., will be conductor. The adjudicators are as follows: Poetry, Rev. Llewelyn J. Evans, D. D., Cincinnati; Essays, &c., Hon. Ellis H. Roberts, Benjamin F. Lewis, Attica, N. Y.; Recitations, Rev. T. C. Edwards (Cynonfardd); Singing, W. T. Thomas, S. C. Lewis, Professor Miles, Plymouth, Pa. The celebrated Calcott Glee Society, of Plymouth, Pa., consisting of Miss Sarah Jane Williams, Miss Sadie A. Edwards, Miss Cora Roberts and W. J. Stephens; Mr. T. Humphries, the celebrated harpist, Mrs. Nellie E. Jones, pianist, and many other artists, will participate in the concert.

Over \$400 is offered in prizes for Essays, Poetry, Recitations and Singing. The regular Eisteddfod sessions, three in number, will be held Thursday, January 1, 1885. The officers of the society are: President, Benjamin F. Lewis; Vice-Presidents, T. S. Griffith, J. Q. Hughes; Treasurer, W. B. Parry; Recording Secretary, Wm. C. Cudd; Corresponding Secretary, John C. Roberts. Every effort is being utilized to make the meeting the most successful ever held here.

For some time past the lovers of good music in our city have been devising plans so that their tastes can be fully met in the line of good music to pass the long winter evenings. The necessary arrangements have been completed and the several entertainments will be known as subscription concerts.

The limit of tickets is 325. The spacious hall in Mrs. Piatt's Ladies' Seminary has been kindly tendered for this purpose. The first of these concerts was held last week. Among the participants were such widely known artists as Wm. H. Sherwood, the

celebrated pianist; Mrs. Carrie Butterfield Smith, soprano; Mr. W. F. Westcott, of Syracuse, tenor, and Mr. Gerbel, the celebrated zither player. The next concert will be held Friday, January 9. The Temple Quartette Glee Club and Concert Company, will be the feature of the entertainment.

These concerts are patronized by our leading citizens and lovers of music.

The beautiful and new Masonic organ was handsomely dedicated Thursday evening, December 11. A well prepared musical programme entertained a good audience, and Professor Sieboth displayed the qualities of the organ magnificently, which is a beauty. H. W. KIRKE.

Music in Vincennes.

VINCENNES, IND., January 3.

MUSICAL circles were unusually active in this locality during the past holiday season. First came the Wymans, December 22 and 23. They possess fair voices, but nothing transpired worthy of special mention. Christmas Day was appropriately observed by all the church choirs, notably the Episcopalians, which was assisted on that occasion by Mrs. Will Markee, who made her musical debut. She possesses a voice of considerable merit, and with her already perfected musical education she promises fair to become an adept.

On December 29 the Davis family, of Terre Haute, nine in number, gave a concert which ranks among the best musical events so far this season. Miss Jeffers's singing was a pronounced success. She has a voice of great strength, purity and compass.

Friday evening, January 2, Ford's English Opera Company presented Balfe's charming opera "The Bohemian Girl." The cast is an unusually strong one and Green's Opera House could scarcely contain the audience that assembled to witness this company's first appearance at this point. Zaida Seguin as the *Gypsy Queen*, was much admired. Her voice has a fullness and richness seldom found in the average operatic singer. She captured the entire audience at the start and held them at her will till the close. Miss Lulu Evans came in for a share of the honors, also Messrs. Norcross, Christy, Steger and Peak.

Mr. Hubbard T. Smith, formerly of this city, but now of Washington, D. C., has produced a comic opera entitled "The Debutante." It is chiefly of local significance, at least, the *Capitol* of that city so observes. The libretto is by Albert T. Riddle, also of Washington. G. B. C.

The Case of Mr. Van Kuren.

THE name of Mr. J. A. Van Kuren has been recently, in a most unfortunate way, paraded in some of the Brooklyn newspapers. The story published came to us at least six months ago. We instituted inquiries at the time and found that the stories were not authentic, and what truth there was in them was of such a nature that it was a matter that in no sense of the word required ventilation in the public prints.

The following, this morning, has been furnished us by the highest authorities of St. John's Church, this by way of silencing the idle gossip given to the newspapers:

The misstatements recently published in many of the papers, with reference to Mr. Van Kuren, the former organist of St. John's Methodist Episcopal Church, seem to require some notice at the hands of his friends.

It was hoped that the misfortunes of this hitherto estimable gentleman would escape the attention of the scandal-mongers. But since advantage has been taken of his helpless condition to attempt the ruin of his good name, it becomes necessary to say that nearly all the rumors in circulation are absolutely false. He did

not use chloral. He did not leave his wife, and she is not seeking a divorce from him. He did not habitually insult young women. He did become mentally unbalanced, and has been so adjudged by competent medical authority. This fact explains, to all intelligent people, whatever in his recent conduct might at the time of its occurrence have seemed strange. Mr. Van Kuren is a musical genius; he is a gentleman and a Christian; he was for nine years the perfectly satisfactory organist and musical director of St. John's Church. His friends only hope that the treatment he is now receiving will result in his absolute restoration. Meanwhile let his sorrowing relatives be spared any addition to their heavy burden; let nothing be done to prejudice the career to which, it is hoped, he will soon return, and in his right mind. —*Brooklyn Times*.

A First Night Long Ago.

THE following is a translation of an interesting German play-bill: "To-night, Friday, the 30th September, 1791, the comedians of the Imperial, Royal and Privileged Theatre Auf der Wieden will perform, for the first time, 'Die Zauberflöte,' a two-act opera by Emmanuel Schikaneder." Then follow the names of the performers and the characters they sustained, "The music is by Herr Wolfgang Amadeus Mozart, capellmeister and composer in the service of his Imperial and Royal Majesty. Out of consideration for the honorable and respected public and friendship for the author of the piece, Herr Mozart will himself conduct the orchestra." Then, after a separating line, the bill continues thus: "The book of the opera, ornamented with two copper-plate engravings, representing Herr Schikaneder in exactly the costume he wears in the part of *Papageno*, may be had of the treasurer of the theatre, price 30 kreutzers." Next comes another separating line and then: "Herrn Gayl and Neesthaler, painters to the theatre, flatter themselves they have exerted themselves with the greatest artistic zeal, according to the plan of the work." Finally we read: "The prices of admission are the same as usual. Commence at seven o'clock."

Foreign Notes.

... Wieniawski's celebrated violin, a Pietro Guarneri, has been bought by Jeno Hubay, who is Wieniawski's successor at the Brussels Conservatory.

... Herr Tetzlaff, stage-manager-in-chief of the Imperial Opera House, Vienna, was requested to get up Wagner's "Lohengrin" at the Teatro Apollo, Rome.

... Herr Anton Rubinstein's new opera, "Der Papagei" ("The Parrot"), has been produced at Hamburg. The papers give very contradictory reports regarding its reception.

... Delibes' opera, "Lakmé," the first German performance of which took place at Cologne last month, has proved there a great success, and has seen half a dozen repetitions.

... A new symphonic-cantata, entitled "Ariadne," by M. Alexander Gullmant, the eminent organist, was produced with great success at one of the recent Paris "Concerts Modernes."

... There is some talk of erecting a new concert hall in Bond street, London, which is to be a restaurant as well as a concert hall. "Musique et gastronomie mêlées," says *Le Menestrel*.

... For calling the leader of the orchestra at the Stettin Academy of Music a "violin scraper," a court in Leipzig has sent a newspaper man to jail for five days, and ordered him to pay a fine of thirty marks.

... Moritz Kaessmayer, *chef d'orchestre* of the ballet of the Imperial Opera House, Vienna, died on November 10. He was born in 1831. In 1869 his opera comique, "La Maison de Campagne de Meudon," proved successful.

ESTABLISHED 1863.

INCORPORATED 1884.

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From the Cincinnati Times-Star, Jan. 16, 1885.

Dr. Maas always uses the Artist Grand of the HENRY F. MILLER make, upon which he is able to accomplish wonders. Frequently he held a single note in the melody through a dozen bars of harmonic chords, and the note still rang out clear and strong at the close.

From the Boston Transcript.

The MILLER PIANOS fulfilled their part in the performance nobly; in fact, leaving nothing to be desired.

From the St. Louis Globe-Democrat.

No better concert Piano has ever been heard here.

From the Chicago Times.

The Piano was extremely satisfactory, both in point of brilliancy and fullness of tone.

From the Boston Herald.

The quality of tone will not soon be forgotten. The beautiful melody was sung by the Piano with as much expression as a great artist could give it with the voice.

From the St. Louis Spectator.

A finer or more powerful concert Piano has rarely, if ever, been heard in St. Louis.

From the Musical Courier, New York.

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THE MUSIC TRADE.

THIS issue is Number 1 of Volume X. of THE MUSICAL COURIER. With it we begin the sixth year of publication. We call special attention of the trade to our exhaustive analysis of the Greener patent claim. Every piano manufacturer and dealer should study the question thoroughly, as it involves interests of more than ordinary value to the piano trade.

WE were compelled to change the position of some of our advertising pages in this issue in order to give the most lucid descriptions of the Greener and Newhall patents. An apology is, therefore, unnecessary.

THE PATENT SUIT

—OF—

JACOB GREENER,

VERSUS

CHICKERING & SONS.

BELOW we reproduce Jacob Greener's United States patent, No. 86,747, of February 9, 1869, with the full text and the drawing of its principal figure (2), attached by him to a square piano, and also the full text

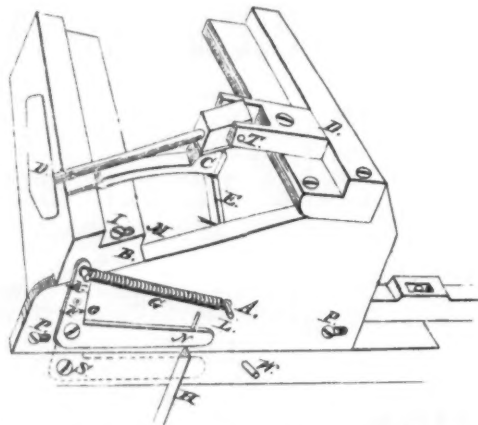


FIG. 1.—D. B. NEWHALL, PIANO ATTACHMENT, No. 2,330. U. S. PATENT, NOVEMBER 3, 1841.

and drawing of United States patent of D. B. Newhall, of Boston, Mass., No. 2,330, dated November 3, 1841.

To those skilled in the art of piano building, and even to all only fairly familiar with pianoforte actions and the workings of piano pedals, it will, on perusal and comparison of the two patents, become at once apparent that both patents cover not only the same principle, but almost identically the same apparatus and methods (as described in Newhall's "First Method"). We venture to say that this Newhall patent of 1841 alone will render the Greener patent of 1869 absolutely nugatory and void. It seems incredible that the United States Patent Office could, in 1869, patent to Greener what it had already patented to Newhall in 1841, and the only explanation of the matter is that the examiner was probably misled by the fact that Newhall's soft pedal is shown in conjunction with an "English square piano action" (in vogue in Boston until about 1860), while the Greener apparatus is applied to a "French square piano action," as used by the New York piano makers prior to 1860, and since adopted by all piano makers in the country.

It is, perhaps, needless to repeat here that both the Newhall and Greener apparatus, as applied to square pianos, were absurdities and never used to any extent, from the fact that by raising the under hammer-rail the space between the jacks and hammer butts became so large that the touch of the piano was completely destroyed.

We will now, without further comment, give a summary

of incontrovertible facts which will prove that Jacob Greener, in his square piano soft pedal patent of February 9, 1869, has absolutely not the shadow of a valid claim, and that Messrs. Chickering & Sons will fully succeed in proving the utter worthlessness of J. Greener's pretensions:

1. Greener's patent of February 9, 1869, is completely anticipated and antedated by D. B. Newhall's United States patent of November 3, 1841, as shown below.

2. There is not one principle, word or feature in Greener's claim for his soft pedal in square pianos, which in any way could be construed to cover the present graduating soft pedal in upright pianos as being applied by Messrs. Chickering, Steinway and all other piano manufacturers of the United States.

3. Louis Grunewald, of New Orleans, La., has, between the years 1850-1861, imported and sold all over the South large numbers of "Gaveau" and "Schoultz," of Paris, upright pianos, having this same graduating soft pedal.

4. Claude Montal, the blind piano manufacturer, of Paris, in 1857 published his large illustrated catalogue, duly entered in the L'Institut de France that year, fully describing the graduating soft pedal in his upright pianos (see translation in THE MUSICAL COURIER of March 9, 1881, and November 5, 1884). Messrs. Steinway & Sons have one of these Montal catalogues in their possession presented to them by Mr. Montal's daughters, residing in Paris.

5. In the year 1858 Mr. Mathushek, of New York, introduced this soft pedal into several of his grand and square pianos.

6. Mr. C. F. Theodore Steinway, who had assumed his father's business in Brunswick, Germany, in 1850, also made all his upright pianos with this soft pedal from 1862-65.

7. At the World's Fair of London, 1862, Claude Montal, of Paris, exhibited upright pianos with this graduating pedal,

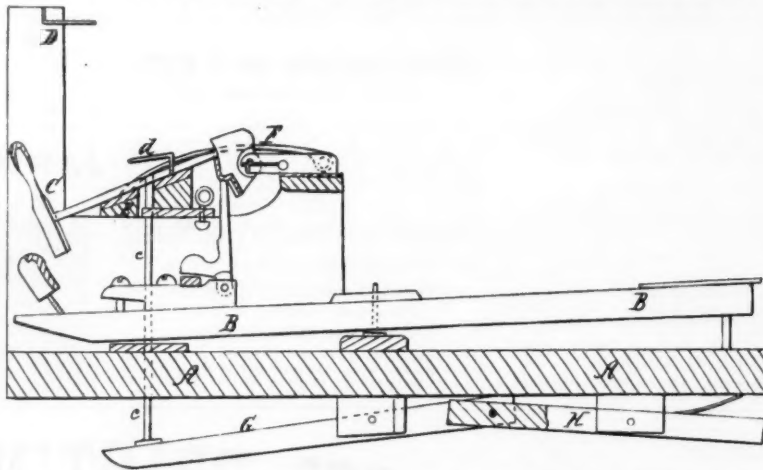


FIG. 2.—J. GREENER, PIANO ATTACHMENT, No. 86,747. U. S. PATENT, FEBRUARY 9, 1869.

which is fully described in the official Jury Report, Class 16, on page 6, which was immediately published throughout the civilized world.

8. Henry Steinway, Jr., who had personally attended the said World's Fair, returned to New York about November, 1862, and introduced the graduating soft pedal into their upright pianos, at that time manufactured by Steinway & Sons, and continued by them ever since. We have seen in Steinway & Sons' warerooms, a few days ago, a Steinway upright piano bearing the number 9927, with this soft pedal. The entries in the books show that the instrument was begun in August, 1864, finished in June, 1865, and sold by Mr. William Steinway to Madame Lentillon, of West Eleventh street, New York, December 27, 1865, where it has remained ever since.

9. In the fall of 1866, Messrs. Steinway & Sons issued their illustrated catalogue, in which among other things this graduating soft pedal was fully described, as also in the public press of the city of New York, among which we will mention: New York Tribune, of December 14, 1866; Wilkes's Spirit of the Times, December 29, 1866; New York Daily News, January 4, 1867.

10. Messrs. Steinway & Sons' upright piano shipped to the Paris Exposition in February, 1867, contained this graduating soft pedal.

11. Messrs. Chickering & Sons also began the introduction of this soft pedal some years before the date of the Greener patent.

12. Messrs. Steinway & Sons, United States Patent 81,306, dated August 18, 1868, for their tubular metallic action frame, shows the graduating soft pedal in the drawing and model deposited in the Patent Office in May, 1868, nine months before the date of Greener's patent.

We now leave it to our readers to judge how absolutely impossible it is in view of the above array of

facts, for Mr. Greener to prevail in his suit against Messrs. Chickering & Sons. His total defeat and the annihilation of his patent is as sure as the sun rises and sets, and Greener's mendacity in attempting to coerce the entire piano trade into paying him tribute for something which he did not invent, will meet with the fate it deserves.

TEXT OF THE TWO PATENTS.

DANIEL B. NEWHALL, OF BOSTON, MASS.

Letters Patent No. 2,330, dated November 3, 1841.

On Pianos.

To all persons whom it may concern:

Be it known that I, Daniel B. Newhall, of the city of Boston, county of Suffolk, and State of Massachusetts, have invented a new improvement for producing a very soft, clear and beautiful tone on the piano-forte, and do hereby declare that the following is an exact description of my invented improvements, references being had to the annexed drawings, making a part of my specification, in which A represents a cheek, B one end of the under hammer rail. C, an under hammer attached to the rail, D, D, the upper hammer and upper hammer rail, E, top of the fly jack as it takes hold of the under hammer. F, N, an elbow lever. G, a longitudinal spiral spring. H, a connecting rod between the end of the lever and the soft pedal. I, a screw which holds the under hammer rail upon the edge of the cheek. K, a pin on which the upper end of the lever is swiveled to the end of the under hammer rail, to which is hooked one end of the spring

G. L, another pin made fast in the cheek A, to which is hooked the other end of the spring G. P, P, screws which make the cheek fast to the bottom of the key-board. S, W, a section of the edge of the bottom of the case.

The whole drawings represent an oblique perspective view of one end of the action, and it is to be understood that the other end is similar to it. They likewise represent the ends of the rails as they are attached to the cheek.

The nature of my invention consists in making such alterations and additions to the action of the piano-forte, as shall qualify the instrument to produce a soft and clear piano or pianissimo tone, freed from all impediments and imperfections which result from other methods designed to produce the same.

To enable persons skilled in the art of making piano-fortes, to make them, or alter those made, according to my method let them attend to the following described alterations and additions, namely,

(First method): I elongate the screw hole in the under hammer rail an eighth of an inch, and fit it to the neck of the screw so that the rail may slide backward and forward freely one-eighth of an inch on the neck of the screw as shown at I, and having made a rectangular elbow lever, F, N, I swivel it near the angular point, on the neck of a screw at F, making the screw fast in the face of the cheek A. Then through the upper end of the lever I pass the pin K, and make the inner end of it fast in the end of the under hammer rail B, the outer end projecting beyond the lever; next having made the spiral spring G, I hook one end of it on the pin at K, and the other end on the pin at L. Thus constructed the spring draws the under hammer rail forward toward M until it is checked by the screw I. I in the next place make a small rod H, and place it in a perpendicular position, it is connected to the soft-pedal at the bottom and with the end of

the lever at the top at N, being articulated on a pin in the end of the rod, and passing up through the lever, the hole is elongated on the upper side of the lever, so that the pin may vibrate in it. The piano or soft tone is produced by pressing down the pedal with the foot; the pedal being a lever of the first order, shoves the rod H upward, the rod shoves the lever N upward, which gives the top of the perpendicular leg of the lever a horizontal backward, and as it is swiveled on a pin at K, fixed in the end of the under hammer rail at B, the under hammer rail is carried backward, until it is checked by the screw I; and the under hammer G, attached to the rail is carried backward to the dotted line at C, this causes the jack at E to escape from the under hammer quicker, and the under hammer to take hold of the shaft of the upper hammer, at a greater distance from its articulating pin T, which lengthens the leverage and shortens the motion of the hammer D, wherefore it strikes the wires with much less force causing smaller vibrations and softer tones.

(Second method): I have another method for producing the same effects, which is by moving the cheeks forward and backward, which moves the whole action except the jacks, and this I effect by making the following alterations, viz.: I elongate the screw holes P, P, in the cheeks, one-eighth of an inch, and remove the lever E, N, lower down so as to enter the screw E, into the bottom of the edge of the case S, W, instead of the cheek as shown at S, and I remove the pin K, from the end of the under hammer rail, and insert it a little lower down in the cheek at the dotted point O, and I shorten the perpendicular rod H so that the leg of the lever N may be parallel with the bottom of the case S, W, as shown by the dotted lines on the edge of the case, and I detach the end of the spiral spring from the pin L, and hook it on to a pin inserted in the edge of the bottom of the case as at W; the spring being thus applied effects the returning motion of the cheek; now these alterations being made the process of operation is the same as described in my first mode, for if the foot presses down the pedal, the rod H will shove up the lever, and the lever will slide the cheek backward moving the whole action backward with it, the jack excepted; wherefore the jacks escape the under hammers quicker, which shortens the motion of the upper hammer D, so that it strikes the wires with less force, causing smaller vibrations and softer tones.

What I claim as my invention and desire to secure by Letters Patent, is the method of varying the points, at which the force is applied to the hammer so as to produce at pleasure a piano or pianissimo tone, by means either of an under hammer rail, and hammer made movable as described, and as operated substantially as set forth; or by making the cheeks movable instead of the hammer rail and operating them in the same manner so as to produce a similar effect.

In testimony that the above is a true specification of my said invention, I have hereunto set my hand this ninth day of October, in the year of our Lord, eighteen hundred and forty-one.

D. B. NEWHALL.

Witnesses:

JOHN KNAPP.

JOHN DWIGHT.

JACOB GREENER, OF ELMIRA, NEW YORK.

Letters Patent No. 86,747, dated February 9, 1869.

Soft-Pedal Attachment for Piano-Fortes.

To all whom it may concern:

Be it known that I, Jacob Greener, of Elmira, in the County of Chemung, and State of New York, have invented a new and improved Soft-Pedal Attachment to Piano-Fortes; and I do hereby declare that the following is a full, clear, and exact description thereof, which will enable others skilled in the art to make and use the same, reference being had to the accompanying drawing, forming part of this specification:

The drawing represents a vertical longitudinal section.

The object of this invention is to do away with the pads which are now used on piano-fortes, to muffle the sound, said pads being introduced between the strings and hammers, by means of the pedal-action.

These pads did not only muffle the sound, but changed also the nature of the same, as they were foreign elements, whose vibrations, however slight, differed from those of the strings, so that sounds of another character were produced as by the strings alone.

My invention consists in the application of an up-and-down adjustable rail, which is connected with the pedal, and which, when raised, will raise the hammers in such manner that their strokes will be reduced, thereby causing a diminution of the vibrations of the strings.

The advantages of this arrangement are manifold.

By not interposing any foreign substance between the string and hammer, the character of the sound produced will always be the same, to whatever degree the vibration may be diminished.

The motion of the elevating-rail can be regulated at will, so that the strokes of the hammer may be shortened more or less, to produce just the required reduction of sound.

By not having the pedal-action above the strings, more room is obtained, allowing a better bracing of the sounding-board, and preventing any parts of the action from coming in contact with such sounding-board.

A, in the drawing, represents the bottom board of a piano-forte frame.

B B are the keys.

C C, the hammers.

D D, the strings.

All these parts, as well as the action, bridging, and frame-work of the piano-forte, are of suitable construction, and do not form part of my invention.

E is a wooden or other bar, extending under all the shanks, a, of the hammers.

It is fastened to the ends of two or more bars, F F, which are pivoted to suitable lugs, b, projecting from the frame.

From these bars F, or from the rail E, project, downward, rods c c, which rest with their lower ends on the ends of levers G, which are pivoted to the underside of the bottom, A, as is clearly shown in fig. 2.

These levers are connected to another pivoted lever, H, as shown by dotted lines in fig. 1, and also in fig. 2, and the lever H is connected with the pedal in suitable manner.

The rail E may, however, be connected with the pedal in any other manner than that hereinbefore described.

When the pedal is moved, the rail E will be elevated so as to raise the hammers, and to bring them nearer to the strings. When the hammers are played, their strokes will be reduced, and they will consequently strike the strings with so much less force that the vibrations will be diminished, and with them, the sound.

To prevent the bridge E from being raised too high, a stationary stop, d, is provided.

It will, from the foregoing, appear that the performer can, by a slight and almost imperceptible motion of the foot, operate the pedal, so as to increase or diminish the sound in such a graceful and harmonious manner as to produce the most perfect crescendo and diminuendo.

Having thus described my invention,

I claim as new, and desire to secure by Letters Patent—

The up-and-down movable rail E, when connected with the pedal of a piano-forte, for the purpose of elevating the hammers, substantially as herein shown and described.

JACOB GREENER.

Witnesses:

ROBERT STEPHENS,

W. L. MULLER.

About the Boston Trade.

THE Boston *Globe* issued an extra New Year's edition in which it reproduced the views of many firms in each industry. We reprint what was stated by three firms in the music trade.

GOOD BUSINESS EXPECTED.

Messrs. Hallet, Davis & Co., the piano manufacturers, said: "We believe that during 1885 we will do as good a business as in any former year, because we believe that every other business will be good during the year just entered upon. We are doing a good wholesale business in pianos, but do not think that we will have an extra good retail business during the year. In Boston business will probably be dull, but we expect that throughout the country, generally, it will be good."

A BOOM IN THE PIANO BUSINESS.

Messrs. Chickering & Sons thought that there was every reason to expect that there would be a boom in the piano business of 1885. "There is every reason to expect a good business during 1885, but it will be quiet. The change in the administration is apt to cause a stagnation of business, because people do not care to invest their funds until the administration has indicated what policy is to be pursued and caused confidence to be placed therein." However there is every prospect that 1885 will be a good business year.

BUSINESS MEN SAID TO BE AT FAULT.

"The business men are to blame for the poor times as much as anybody else," said one of the members of the firm of Henry F. Miller, piano manufacturers. "Business men, I am sorry to say, have, during the past year, been doing what I should call a 'cut-throat business,' and now the result of this bad policy has fallen upon their own heads. They have departed, in a measure, from the legitimate methods of doing business. Of course, I do not wish to be understood as including all our business men in this category, but I must say that among some this has been the tendency. For my part, I do not think that the times during the past year have been bad. I think there has been altogether too much croaking and grumbling among our business men. To be sure, the times have been a trifle stringent, but I think you will find that all the business men on the street who have been doing a substantial business have not suffered much, but, on the contrary, when their accounts are figured up, they will find themselves ahead. To speak frankly with you, I think some of our business men have been altogether wrong both in their methods of doing business and in their system of advertising. But I am happy to observe that there are a number of houses here who are doing a good, solid, substantial, legitimate business, and as soon as some of the others will adopt this plan the better it will be for the prosperity of the city. In order to make business good, business men must sell a good, solid article—one that will give satisfaction. I do not believe in crying out and ejaculating the old biblical assertion 'Better than thou,' but we Boston manufacturers have got to show that our goods are better than New York's, and we must not only talk this, but we must prove it, and so gradually lead people to have confidence both in the worth of our assertion and in the quality of the article we offer for sale. Just as soon as business men begin to do this and cease croaking, just so soon will a new era of prosperity dawn upon us. The remedy for this evil, as I have said, lies altogether with the business men. The question is, 'Will they improve their opportunity?'"

The New Steinway Concert Grands.

RECENT PRESS NOTICES OF THEM.

"THE Steinway piano used by Miss Garlich's at the Symphony Concert last evening was one of the finest toned recently heard in Boston."—*Boston Courier*, November 30, 1884.

"The instrument upon which Miss Garlich's played was a superb Steinway of noble quality in purity of tone, sonority, richness and carrying power."—*Boston Gazette*, November 30, 1884.

"Ein trefflicher Steinway'scher Flügel war es, auf dem Herr Joseffy sich gestern die so wohlverdienten Lorbeeren und ungezählten Hervorrufe erwarb."—*Der Seebote*, Milwaukee, December 10, 1884.

"The Steinway 'Grand,' on which Mr. Joseffy played last evening, is a magnificent instrument, and equal to the immense demands made upon it by composer and executant."—*The Sentinel*, Milwaukee, December 10, 1884.

"In the face of the fiercest competition the Steinway pianos hold their own in the affections of concert singers and musicians generally. No better instrument can be found in the market. They are used everywhere throughout the Union."—*The Sunday Courier*, New York, December 10, 1884.

The Bauer Will.

THE will of Julius Bauer, the recently deceased piano manufacturer, was admitted to probate on December 29th, and Mrs. Anna Marie Bauer and Alfred Mueller were appointed executors. They gave bonds in \$280,000, the estate being valued at \$140,000. The will is brief, and is dated April 9, 1874. It devises to his wife, Anna Marie, the income from all his real estate as long as she shall remain his widow, and makes her, with the other executor, the manager of the piano manufactory until such time as his sons Julius, Richard and William shall reach the proper age, when they are to step into the business. He bequeaths to his wife \$500 annually in quarterly installments. The same sums are bequeathed to his brothers Herman and Julius "on condition that they lead virtuous and sober lives." "In case they don't come up to this requirement," says the will, "this bequest is null and void as to them." Mr. Wm. Tonk, of Maiden lane, this city, was also named as an executor, but as he is not a resident of Illinois he was disqualified. Mrs. Bauer received a letter of sympathy from the Chicago music trade.

The Wookey Failure.

BELOW we publish a statement of the liabilities of A. Wookey, of Galesburg, Ill., who made an assignment, as published in THE MUSICAL COURIER of last week.

James O'Connor	\$913.00	Estate of Albert Weber	1,534.59
A. C. Woods	226.25	W. W. Kimball Com-	
W. T. Wookey	481.82	pany	20.00
C. E. Scott	138.30	S. Brainerd & Sons	58.97
Belle and Elvira Churchill	275.00	Root & Sons' Music Com-	
W. H. Powers	335.00	pany	14.67
Geo. V. Dietrich	630.00	Wm. A. Pond & Co.	3.24
L. O. Williams & Co.	83.95	John Church & Co.	40.80
Mrs. E. Matthews	26.25	C. Bruno & Sons	55.99
(The above are in judgment.)		E. P. Root & Sons	1.97
Mary E. Wookey	61.07	G. Schirmer	140.22
E. L. Terpenning	28.13	W. F. Shaw	21.11
Clough & Warren Organ		E. Michler	3.48
Company	1,491.79	Kunkel Bros.	4.59
Chicago Cottage Organ		J. H. Barton	20.00
Company	493.13	Henry Behning (for chin	
New England Organ Com-		rests)	3.97
pany	328.00	Dr. F. Baeneister	35.00
Lyon & Healy	876.31	John F. Stratton	43.20
Ivers & Pond Piano Com-		S. N. Gross (secured)	1,393.00
pany	1,997.56	J. T. McKnight (secured)	1,075.00
E. G. Harrington & Co.	623.07	First National Bank (se-	
Haines & Whitney Com-		secured)	6,663.05
pany	554.94	B. & E. Churchill (secured)	65.00
Tonk Manufacturing Com-		Attorneys McKenzie & Cal-	
pany	58.16	kins (secured)	200.00
Total			\$21,315.00
Assets			18,546.00

It is now believed that about forty cents on the dollar will be realized, unless a litigation takes place.

A Reward of \$100.

MR. W. S. TUELL, attorney for Messrs. Whitney & Currier, of Toledo, Ohio, requests us to publish the following "for the protection of the music trade":

\$100 REWARD—For the arrest of Marion M. King, who is now a fugitive from justice for forgery and embezzlement, at Alliance, Ohio. He is about thirty-two years old, 5 feet 10½ inches high, inclined to be fleshy; smooth face, except small light mustache; brown hair; front teeth filled with gold; has slight limp and awkward, lazy walk; low forehead and light eyes. If arrested, hold, and the above reward will be promptly paid. Address all communications to

M. W. LOWMAN, Marshal,
Alliance, Ohio.

The Fire at Schaeffer's Piano Factory.

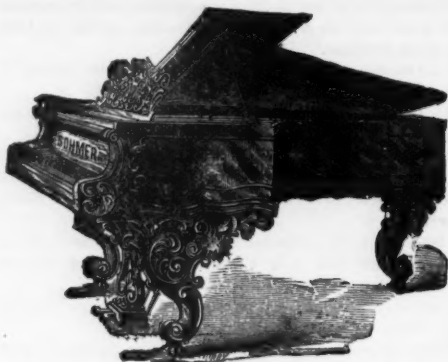
A DISASTROUS fire broke out at ten o'clock Friday night, January 2, in the piano factory of William Schaeffer, No. 436 West Thirty-seventh street, and raged until midnight before it was extinguished. The building is 25 x 100 feet, and five stories high. On the first floor the machinery was located, the second was used for case-making, on the third floor the regulating and fly-finishing was done, while the fourth contained the bellmen and stringers, and the fifth was used for varnishing. The factory was formerly a part of Collender's billiard factory, and now belongs to James Madden. The loss was about \$12,000, and the insurance \$5,000.

R. M. Bent & Co.'s factory, the rear of which touches the rear of the Schaeffer factory, was damaged about \$2,500. Mr. Schaeffer will resume business as soon as the building can be put into shape.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

AUGUSTUS BAUS & CO.,

HIGHEST STANDARD OF EXCELLENCE. LOWEST POSSIBLE PRICES.

Correspondence solicited. Agents wanted everywhere.

WAREHOUSES: No. 26 WEST TWENTY-THIRD STREET, NEW YORK.

MANUFACTURERS OF

PIANOFORTES.



Known everywhere, and sold by the trade as in all respects first-class instruments.



**IVERS & POND
PIANOS**

UNEXCELLED IN
BEAUTY OF TONE, ELEGANCE OF FINISH

— AND —
Thoroughness of Construction.

Sold by responsible dealers throughout the United States. Active Agents wanted for unoccupied territory. Strict protection guaranteed.

Warerooms: 597 WASHINGTON ST., BOSTON.

**DECKER
BROTHERS'**

MATCHLESS
PIANOS

33 Union Square, N. Y.

MUNROE ORGAN REED CO.,

— MANUFACTURERS OF THE —

MUNROE PATENT ORGAN REED,

And Dealers in all kinds of Organ Material,

No. 25 UNION STREET, WORCESTER, MASS.

GEORGE BOTHNER,

Manufacturer of Pianoforte Actions,

NEW FACTORY, 135 and 137 CHRISTIE STREET, NEW YORK.

THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

HALLET & DAVIS CO.'S PIANOS.

GRAND, SQUARE and UPRIGHT.

Indorsed by Liszt, Gottschalk, Wehl, Bendel, Strauss, Saro Abt, Paulus, Titiens, Heilbron and Germany's Greatest Masters.

WAREHOUSES: 436 Washington Street, Boston; 44 East Fourteenth Street, New York; 1117 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C. State and Adams Streets, Chicago; Market and Powell Streets, San Francisco, Cal. FACTORY: Boston, Mass.

FISCHER
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PIANOS
RENOVED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



60,000
NOW IN USE!

A Danville Episode.

IN our issue of November 26 appeared the following trade note:

The advertisement of J. F. Rueckert appears in the Danville, Va., papers as a piano manufacturer in Baltimore, Md., but no street is mentioned where the factory or warehouses are located, simply a post-office box. This matter will appear very simple when it becomes known that there is no manufacturer of pianos in Baltimore named Rueckert. A music teacher by that name lives in Baltimore and sometimes travels in Virginia, selling a piano here and there, but this music teacher does not manufacture pianos.

The information appeared in the shape of a question, together with other trade information, and it is a rule with us to set this kind of affairs in the trade a right. We, therefore, printed the above as a kind of reply. We have and will invariably pursue such a course.

Soon after the note appeared we were overwhelmed with a lot of correspondence from Mr. J. F. Rueckert, in which he used abusive epithets intended to cast reflections upon a piano and organ dealer in Danville, in all of which Mr. Rueckert took it for granted that the information came from a Danville person, while in fact we received it from a gentleman who never was, nor now is, a resident of Virginia, but who, in making a trip through a part of the South, had sent to our office a great deal of interesting trade news without any other intention than to give legitimate information.

A part of Mr. Rueckert's letter was intended for publication, another part marked "confidential" was exceedingly abusive and unjust in its aspersions. We did not intend to publish anything that would hint at a name and not mention it, leaving, however, the inference. The printing of the name of the person abused would give him an opportunity to answer without hesitation. We therefore said in our issue of December 24:

If the party who sent us the trade communication from Danville, Va., and marked it "confidential," will permit us to print it, together with everything else contained in his letter, we will do so without mentioning his name. We have no preferences in questions pertaining to the controversy at present going on among several piano agents in that section of Virginia. Neither will we print anonymous communications that emanate from one party or the other. If we can mention names of either party, and circumstances and etceteras, we will go ahead. Otherwise, we do not propose to make use of any communication which will be detrimental to one party or the other.

This was, of course, perfectly fair and neutral. The name of the gentleman whom Mr. Rueckert abused in his letter to us is James Fricker, a responsible dealer in Danville, an utter stranger to us.

On the day we went to press with the above paragraph, after locking our forms (and consequently too late for publication), we received the following from Mr. Rueckert:

DANVILLE, Va., December 22, 1884.

Editors Musical Courier:

The accompanying statements, made by editors of all papers in Danville, daily and weekly, will convince you and your readers that the article in your issue of the 26th November, as furnished you by some bad blood, is false in every particular.

I have a post-office box, No. 618, Baltimore. but I am doing no business there, only preparing to open in that city at an early day. I will also continue in Danville, much against the wish of party

or parties who put you to the trouble of correcting a malicious misrepresentation, no doubt intended to injure me.

Yours,

J. F. RUECKERT.

Accompanying the above letter were the following certificates:

DANVILLE, Va., December 22, 1884.

My attention having been called to an item in THE MUSICAL COURIER, published in New York city, of November 26, to the effect that the advertisement of J. F. Rueckert appears in Danville, Va., papers as a piano manufacturer in Baltimore, Md., but no street is mentioned where the factory or warehouses are located, but simply a post-office box, and the further statement that no manufacturer by the name of Rueckert lives in Baltimore. I will state that Mr. J. F. Rueckert, of Danville, Va., has advertised in the daily and weekly Danville Register as a music teacher and as a dealer in pianos, but never as a manufacturer of pianos, nor have I ever seen his advertisement in any other paper as a piano manufacturer.

A. W. C. NOWLIN,

Editor and proprietor of the Danville Register.

Nor has Mr. Rueckert ever advertised in the Danville Times as a manufacturer of pianos.

P. BOULDIN,

Editor Times.

Nor has Mr. J. F. Rueckert ever advertised in the Leakesville (N. C.) Gazette, except as a teacher of music and dealer in instruments. I have known him personally for eight years.

J. T. DOWLINGTON,

Proprietor Gazette.

It seems, therefore, that the traveling gentleman who sent us the original note blundered in stating that Rueckert's advertisement as a piano manufacturer appeared in the Danville papers. However, as will be seen later on, the blunder was not as great as may at first sight appear. But Mr. Rueckert worked himself into a great fury, for he mailed us, on December 29, the following interesting letter:

DANVILLE, Va., December 29, 1884.

Messrs. Blumenberg & Floersheim:

I see plainly from your article of last week that you are ready to say that you got a communication "from Danville, Va., marked 'confidential.'" This is giving away a correspondent, but you shield the slanderer of whom you got the falsehood which you published November 26. You also say: "We do not propose to make use of any communication which will be detrimental to one party or another," yet you wantonly made use of my name publicly and without first inquiring into particulars as to the truth of the information offered you by said malicious party or parties. These facts lead me to mistrust you, and therefore I withdraw all and any communication furnished you, and forbid your use of them whatever, as you failed to publish them, and particularly failed to publish the certificates above the names of our editors here, which stamps your article a lie.

Now, I call on you for the name of the party or parties who furnished you with the matter in your issue of November 26, and if you fail to do so by return mail, I will give the matter to the press here and in New York, showing the absurdity of your article, and handle you according to law, on finding that you are responsible parties. I shall wait only a reasonable time for your mail to reach me to decide. The return registered card is my guide.

Respectfully,

J. F. RUECKERT.

P. S.—Should there be any delay in mail, you can telegraph the name to me, that is if you wish to avoid trouble.

J. F. R.

It will be seen in Mr. Rueckert's letters that he has been operating on false premises, and that was his great mistake, and it also prompted the above childish letter, of which any man over age should be ashamed. Rueckert thought he knew who the party was that sent the information. He put down in his mind a competitor

who, for malicious purposes, asked that question, while it was sent by a man who probably never saw Rueckert; but who came so near the truth that there is but little difference between what he wrote and the facts.

On the strength of these false premises assumed by Rueckert, he advertised in the Danville Register of December 31:

A TREMENDOUS FALL! At this time, I tune pianos for only \$1 for Danville, and a mere nominal extra charge for orders within convenient distance outside our corporation line. I also furnish pianos and organs, any make of your choice at absolute cost! And offer ONE CENT REWARD for the name of the correspondent of THE MUSICAL COURIER who mails his correspondence "not directly from Danville, though from Virginia." Remember, these offers are no tricks of the trade, but war against an unscrupulous party.

J. F. RUECKERT.

And in same paper in its issue of January 2:

To Whom it Concerns:

MESSRS. EDITORS DANVILLE PAPERS—No doubt your papers as published are kept open on file for anyone who wishes to read them at your office.

If Blumenberg & Floersheim, editors of THE MUSICAL COURIER, New York, or their correspondent, cannot find "The advertisement of J. F. Rueckert, of Danville, Va., in the Danville papers, as a Piano Manufacturer in Baltimore, Md., &c., they are guilty of having published a malicious lie—by a letter in my possession, I can show that an unprincipled party had furnished the said MUSICAL COURIER with some of his bad blood, as coming "not directly from Danville, but from Virginia."

J. F. RUECKERT.

The letter addressed to us and the two peculiar advertisements of Rueckert, which were produce above, are evidence that Rueckert had positively decided that some competitor had written the information; and he was wrong.

We, of course, did not divulge the name of the innocent party who, without any other motive than to get at the bottom of some trade device, wrote the original note to us. We wrote a few lines to Mr. Rueckert which probably will induce him to read this number of THE MUSICAL COURIER, and in order to save him time and trouble we have mailed one copy to him.

But now let us get down to some truths which will prove how near our correspondent came to the facts. Before us at this moment of writing are two of Mr. Rueckert's advertisements not in Danville papers, one on cardboard the other in the shape of a circular. They came from Danville, Va., where they consequently must be distributed. Let us see some of his statements:

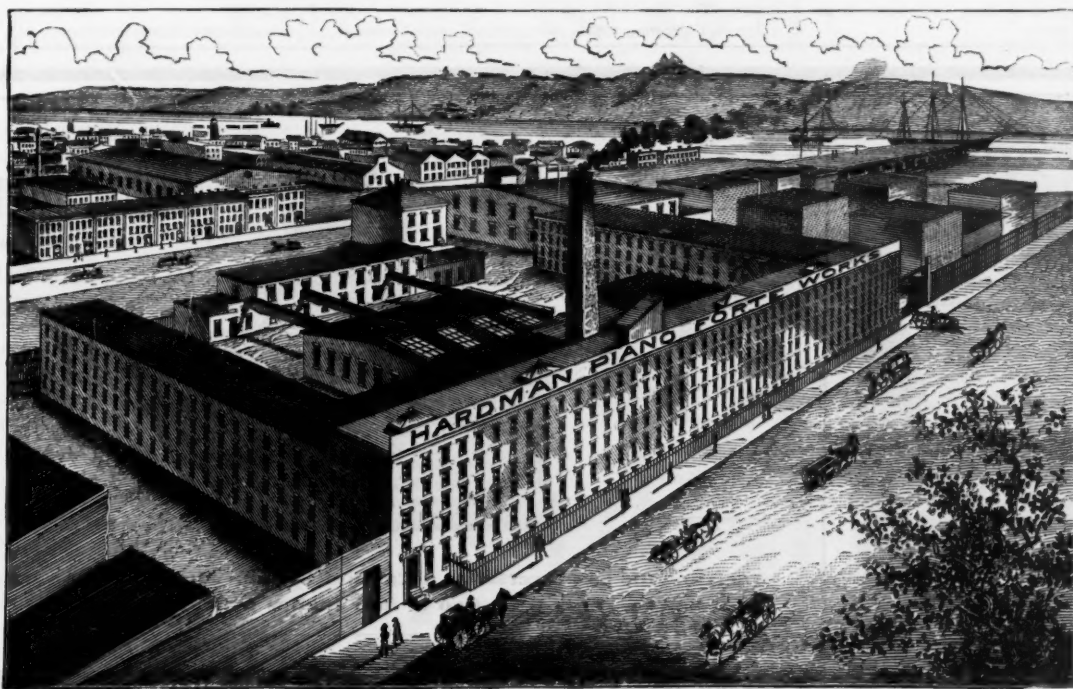
The first thing that meets our glance in looking at this card and circular is a regular-sized cut of a square piano, and on it, in place of the name of the manufacturer, is the name of J. F. RUECKERT!

The next thing applying to the piano that we read is: "Ware-room, Baltimore, Md. (P. O. Box 618)." Mr. Rueckert writes to us that he is preparing to open in Baltimore at an early day. He at one time had a wareroom at No. 414 Lexington street, Baltimore.

Now, what does Mr. Rueckert say in his circular in reference to the J. F. Rueckert piano, the cut of which we refer to above? He says: "For tone, pleasant and elastic touch, wear, and beauty of finish they (of course, the Rueckert pianos) are not excelled by the most celebrated makes known." (The italics are our own.)

THE "SUPERB" HARDMAN PIANO.

OFFICE AND FACTORY:
48th and 49th Streets, and 11th and 12th Avenues,
NEW YORK CITY.



WAREHOUSES:
NO. 146 Fifth Avenue,
NEW YORK CITY.

HARDMAN, DOWLING & PECK.

This is a falsehood which can only be disseminated by a man who presupposes that the honest citizens among whom such an advertisement is distributed are fools. Everybody interested in the subject knows that the justly celebrated manufacturers of pianos do not sell pianos with the name of J. F. Rueckert or anybody else stenciled upon it except their own.

"They are conceded to be the best piano sold," says Mr. Rueckert, "not only in our community, but elsewhere." That means to say that the Rueckert piano, a piano bought by Mr. Rueckert of some manufacturer of cheap pianos (who, no doubt, makes pianos worth all he asks for them) is considered the best. In order to enable us and others to believe Mr. Rueckert, he should reply to our question: "Who makes the pianos stenciled 'J. F. Rueckert,' according to his advertisement, and where else are Rueckert pianos sold?"

Then we find Mr. Rueckert pursuing the usual course of the dealer in stenciled pianos, for he says: "These superior pianos are offered at very moderate figures and delivered to the purchaser fresh from the Factory."

This phrase, if it intends anything, intends to show that there is a Rueckert Piano Factory. There is the Rueckert piano and it is shipped to the purchaser from the factory. What factory? It does not say the Jones, or Smith, or Steinway, or Chickering, or Knabe factory, but it implies the only factory an innocent purchaser can possibly infer, namely, the Rueckert Factory.

Mr. Rueckert should have kept quiet or have been demure, for our original little trade note was in the main true.

Although Rueckert's advertisement as a piano manufacturer does not appear in the Danville papers, the advertisement from which we have just quoted *does appear in Danville*.

We said: "There is no manufacturer of pianos in Baltimore named Rueckert." There is none.

We said: "A music-teacher by that name lives in Baltimore." Mr. Rueckert advertises himself as a "music-teacher," with a Baltimore P.O. box; he has lived there and says he intends to live there in the future; consequently, our statement was again true.

We said: "He sometimes travels in Virginia, selling a piano here and there." And so he does.

We closed by saying that "this music-teacher does not manufacture pianos." And he does not.

We advise Mr. Rueckert to give up that stenciled piano, and sell the Ivers & Pond piano with its honest name, which he also advertises occasionally, and that above all things he cease writing letters to THE MUSICAL COURIER. That occupation does not pay him, and consumes too much of our valuable time.

Bills of Sale and Mortgages.

Fuertsch & Pitts, piano stool manufacturers, bill of sale.. \$1,000
W. H. Lighty, Monticello, Ind., chattel mortgage..... 100
Thomas Turner, Panora, Ia., judgment..... 500

Change of Firm-Name.

BALTIMORE, January 1, 1885.

I beg to inform you that my business will hereafter be conducted under the firm-name of Otto Sutro & Co. Thanking you for past favors and soliciting a continuance of the same, I remain,
Yours respectfully, OTTO SUTRO.

—Mr. S. A. Karn, formerly salesman for D. H. Baldwin & Co.'s Fort Wayne branch, has established himself in business in that city, under the firm-name of S. A. Karn & Co. The new firm are handling the Hazelton, Kranich & Bach and the Behning pianos, and Mr. Karn is expected in New York shortly to perfect arrangements with other firms.



—Sohmer & Co. made more pianos in 1884 than in any previous year since the establishment of the business.

—The Brainard branch in Chicago will probably be removed to Wabash avenue as soon as the firm can secure proper room.

—The firm of E. F. Merriam & Co., dealers in musical instruments, Denver, Col., is succeeded by J. S. Henrich & Co.

—Mr. C. E. Denton has resigned his position as manager of the piano and organ department in the establishment of Messrs. William A. Pond & Co.

—We acknowledge hereby the receipt from Wm. Rohlfing & Co., Milwaukee, of two elegant New Year's cards, with the pictures of Beethoven and Mozart respectively.

—William Weber, son of August Weber, of Peoria, Ill., the Sohmer agent, is an excellent crayon artist. He has lately finished two splendid crayon pictures of Mr. Reichman, at Sohmer's, and his wife.

—C. H. Utley, the Haines agent at Buffalo, is a personal friend of President-elect Cleveland, belongs to his staff at present, and introduced the New-Year callers at the Executive Chamber at Albany last Thursday.

—Mr. John Schwab, of 914 Magazine street, New Orleans, occupies Nos. 53 and 54 in Section S of the Main Building of the New Orleans Exposition. He represents the F. Connor pianos and the Dyer & Hughes organs.

—The annual election of officers of the Celluloid Piano-Key Company resulted in the selection of the following names: Isaac Anderson, president; Henry Behning, Sr., vice-president and manager; Henry Morgenthau, treasurer, and Henry Behning, Jr., secretary.

—Mr. Fred. Lohr is the general traveling agent for Hardman, Dowling & Peck since January 1. Since the opening of the new warerooms on Fifth avenue it has been impossible for Mr. N. B. Ulman, who formerly traveled for the house, to get away from his duties. Mr. Lohr was consequently engaged by the firm.

—An important business change that will result in the establishment of a new piano and organ firm in Detroit, Mich., is about consummated, but, for reasons not necessary to explain at present, the names, &c., are not mentioned in this issue of THE MUSICAL COURIER. Among the instruments that will be handled by the new house are the Hallett & Cumston.

—Mr. O. L. Fox, of the Chicago Indicator, has done himself great credit in the publication of the proceedings of the eighth annual meeting of the Music Teachers' National Association. This is the first time that any report of the meeting of the association has been properly presented to the public. The Christmas number of the Indicator was a splendid journalistic feat.

—The new year opened as encouragingly as any previous year with Messrs. Chickering & Sons. In fact, there has been a steady trade in retail and in wholesale, with this house, which has kept it so busy that to our own knowledge the office has rarely been closed before eleven P. M. during the past six months. The new and extra styles of pianos recently finished by Messrs. Chickering & Sons have attracted general attention.

—Silas S. Gay, organ dealer, Shenandoah, Pa., has been closed by the sheriff.

—Mr. R. Kochman, with Behning & Son, proves to be a first-class retail piano salesman.

—Jacob Brothers have bought most of the material at the Lighte & Ernst factory.

—Charles F. Schmidt, of Evansville, Ind., music and miscellaneous, burned out. Total loss. Insurance, \$8,000.

—Mr. George Woods, of the former George Woods Organ and Piano Company, Middleborough, Mass., succeeds B. O. Church as superintendent of the Burdett Organ Company, Erie, Pa.

—We saw E. H. McEwen & Co.'s books on Monday last, and found that the following orders had been received in three days in January: January 2, 17 organs; January 3, 9 organs and 2 pianos, and January 5, 4 organs and 8 pianos.

—George E. Williams has been appointed receiver of the Ithaca Organ and Piano Company, of Ithaca, N. Y. From our own knowledge, derived within the last week, we were convinced that the company's finances were in a very bad condition.

—Mr. Karl Fink has transferred to us two hundred thousand shares of the National Time Savings Bank stock, "forever non-assessable." The officers of Mr. Fink's favorite bank are Old Father Time, president, and G. B. Oldyear, secretary. Mr. Fink has not been stingy in the distribution of these shares.

—Messrs. Roberts & Allison, of Mattoon, Ill., have sold their business at that place and have entered into partnership with Mr. J. H. Clark, of Indianapolis, under the firm-name of J. H. Clark & Co. The new firm has started an organ factory, and expect to work their way into prominence by strict adherence to straightforward business principles and the manufacture of first-class organs.—Indicator.

—F. F. Veling, of Pottsville, has been agent for George Steck's pianos in Schuylkill, Pa., for the last sixteen years. For a number of years he could not get a solid foothold in his region, so that two instruments were about his yearly average. Four years ago he commenced to advertise more extensively and sold four Steck's in that year, the year after eight, then sixteen, last year twenty-six, and in this past dull season twenty. Corresponding to the increase of his sales, Mr. Veling kept an increase in his advertisements, which can be seen now in fifteen of the daily and weekly papers of his territory. This is what advertising does.

Exports and Imports—Port of New York.

Week ending November 14, 1884.

EXPORTS.		
Australia.....	2 pianos.....	\$600
".....	83 organs.....	4,350
London.....	140 ".....	5,100
Hamburg.....	5 cs. piano materials.....	875
".....	1 cs. orguinettes.....	170
".....	1 organ.....	64
Bremen.....	1 ".....	65
Stockholm.....	24 ".....	1,731
Havre.....	3 ".....	160
Africa.....	1 ".....	24
Santo Domingo.....	1 ".....	50
Nova Scotia.....	2 pianos.....	525
British Possessions, Africa.....	2 organs.....	112
Total.....		\$13,826
IMPORTS.		
Miscellaneous musical instruments, &c., 113 pkgs.....		
		\$12,119



The Most Artistic and Beautiful Instruments Manufactured.

A full line of different sizes in fine EBONIZED CASES with duranoid medallions and fine metal statuettes.



MANTEL ORCHESTRONE,
SOLD WITH OR WITHOUT
CLOCK and STATUETTE.

Sizes range from fourteen to twenty-six notes, with automatic expression. Retail prices from \$10 to \$35. Liberal discounts to the trade.

Instruments as powerful as a Cabinet Organ. Music Sheets very narrow, only from two to four inches wide, on spoils.

Address M. GALLY, 76 Fifth Avenue, New York.

WESSELL, NICKEL & GROSS

— MANUFACTURERS OF —

GRAND, SQUARE and UPRIGHT Pianoforte Actions,455, 457, 459 & 461 WEST 45th STREET;
636 & 638 TENTH AVENUE, and 452, 454, 456 & 458 WEST 46th STREET,
— NEW YORK. —

— * ESTABLISHED 1843. * —

WOODWARD & BROWN,**Pianoforte Manufacturers,**

No. 175 A TREMONT STREET, BOSTON, MASS.

**CONOVER BROS.**

MANUFACTURERS OF

UPRIGHT PIANOS.

Among our valuable improvements, appreciated by pianists and salesmen, are our Patent Action, Patent Metal Action Rail and Patent Telescopic Lamp Bracket.

Our Pianos are endorsed by such eminent judges as Mme. Rive-King, Robt. Goldbeck, Chas. Kunkel, Anton Streletzki, E. M. Bowman, Gustave Krebs, G. W. Steele, Hartman, of San Francisco, and many others.

235 EAST 21st STREET, NEW YORK.

**EMERSON PIANO CO.**

(Established in 1849.)

Manufacturers of SQUARE, UPRIGHT and COTTAGE

Piano-Fortes.

MORE THAN 30,000 MADE AND IN USE.

Every Piano WARRANTED FOR SEVEN YEARS.

ILLUSTRATED CATALOGUE FREE.

— * WAREHOUSES. * —

159 Tremont Street, Boston.

STULTZ & BAUER, — MANUFACTURERS OF —
*Upright & Square*701, 703, 705 & 707 First Ave.,
NEW YORK**PIANOS****HAZELTON BROTHERS,**

THOROUGHLY FIRST-CLASS

PIANOS

IN EVERY RESPECT, *

— * APPEAL TO THE HIGHEST MUSICAL TASTE. * —

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.

**THEO. HINTERMANN,**

744 Broadway, New York,

Importer of Musical Instruments.

SPECIALITY: SWISS MUSICAL BOXES.

S. BRAMBACH.

J. BURNS BROWN.

BRAMBACH & CO.

MANUFACTURERS OF

PIANO-FORTES,

12 East 17th Street,

Between Fifth Avenue &
Broadway,

NEW YORK.

**The Belmont and The Milton
ORGANS.**

First Class, New and Attractive Styles.

* AGENTS WANTED. *

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BABY GRAND.THE SMALLEST GRAND;
PIANO MADE.Remarkable for powerful sympathetic
tone, pliable action and absolute dura-
bility.**GEO. STECK & CO.**

GRAND, SQUARE AND UPRIGHT

PIANOS.

Warerooms, STECK HALL, 11 East Fourteenth Street, NEW YORK.

LITTLE GIANT.THE SMALLEST UPRIGHT
PIANO MADE.Containing all improvements, com-
bined with great strength and volumi-
nous tone, adapted for Schools, Flats
and Small Apartments.**BEHR BROS. & CO**292 to 298 Eleventh Avenue,
NEW YORK CITY.**Patent Cylinder Top Upright Pianos**Cor. West Twenty-Ninth St.,
NEW YORK CITY**WM. SCHAEFFER,**

MANUFACTURER OF

Square and Upright Pianos,

456 West 37th Street, New York.

**F. CONNOR,
PIANOS.**Factory 239 E. Forty-first St.,
NEW YORK.Dealers admit they are the best medium-priced
Piano in America. * Send for Catalogue. *N. B.—Pianos not shipped before being thoroughly
Tuned and Regulated.**NEW ENGLAND
PIANOS**ARE NOTED FOR THEIR
FINE QUALITY OF TONE AND SUPERIOR FINISH
CATALOGUE SENT FREE**NEW ENGLAND PIANO CO. BOSTON MASS.**

32 GEORGE ST.

THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as
 Madame De GONI, Mr. WM. SCHUBERT, Mr. S. De LA COVA, Mr. H. WORRELL, Mr. N. J. LEPKOWSKI,
 Mr. J. P. COUPA, Mr. FERRARE, Mr. CHAS. De JANON, Mr. N. W. GOULD, and many others,
 but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.

KRANICH & BACH

Grand, Square and Upright

PIANOS.

Received Highest Award at the United States Centennial Exhibition, 1876.

And are admitted to be the most Celebrated Instruments of the Age. Guaranteed for Five Years. Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street.
 Factory, from 233 to 245 E. 23d St., New York.



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FACTORY
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Established 1861. Nearly 20,000 now in use.

GUILD, CHURCH & CO.,
 175 B TREMONT STREET, BOSTON, MASS.
 Correspondence Solicited.

C. N. STIMPSON,
 MANUFACTURER OF

Carved * Piano * Legs,
 LYRES and TRUSSES for Upright Pianos,

A large variety of New Designs for Upright and Grand Pianos.
 ADDRESS WESTFIELD, MASS.

MCTAMMANY

Organette Co.,
 WORCESTER, MASS.

CRANE & CHAPUIS,

13 University Place, New York,

PIANO FELT MANUFACTURERS.

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MANUFACTURERS OF Pianoforte Actions.

Have added to their Factories a finely equipped department for the manufacture of

KEYS FOR PIANO AND ORGAN.

And are devoting special attention to the tastes of their American trade. Free delivery. Competition prices. Prompt service. Liberal conditions. Address

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SMITH AMERICAN ORGANS

— AND —

PIANOS ARE THE BEST.

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Over 100,000 Made and Sold.

Catalogues free on application.

THE
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 BOSTON, MASS.

KNABE

Grand, Square and Upright

PIANOFORTES.

These Instruments have been before the public for nearly fifty years, and upon their excellence alone have attained an

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EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

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IT HAS NO SUPERIOR!

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WE INVITE DEALERS VISITING THIS CITY TO CALL AND SEE A
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ALL our Pianos have my patent Agraffe Bell Metal Bar arrangement, patented July, 1872, and November, 1875, and my Uprights have my patent metallic action frame, cast in one piece, patented May, 1877, and March, 1878, which has caused them to be pronounced by competent judges,

THE BEST PIANOS MANUFACTURED.

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DEALERS, IT WILL PAY YOU TO HANDLE THEM!

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PIANO CASES,

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Musical Instrument Manufactory.

Send for Catalogue and Price List.



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METAL AND WOOD
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The very best made in every respect.

A specialty made of furnishing the Highest Class
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Are waited triumphantly into brilliant ascendancy over all others, through their nightingale sweetness and unexampled durability, actually growing better with use, therefore warranted for ten years.

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Novelty in styles a great feature.

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PATENT DUPLEX PIANOS

The Wonder of the Musical Age.

The only Piano in the world that can boast of Six Unions, two complete sounding-boards, two full iron frames, developing a marvelous system to resist strain and climatic effects, therefore warranted for twenty years, and rendering a grandeur and originality of tone which must bring the Duplex rapidly to the front.

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THE BEST IN THE WORLD

Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequalled by any other Manufacturer of Reed Organs in the World. Send for Illustrated Catalogue to the

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E. G. HARRINGTON & CO., MANUFACTURERS OF

Unequalled in Beauty of Design, Excellence of Construction and Finish, as well as in Volume, Purity and Sweetness of Tone.

Square & Upright Pianofortes.

FACTORY and WAREROOMS: 449, 451, 453, 455 and 457 WEST FORTY-FIRST STREET, NEW YORK CITY.

THE BAY STATE ORGAN UNRIVALED FOR
Quality and Volume of Tone.

DO NOT FAIL TO CORRESPOND WITH
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Grand, Square and Upright

PIANOS.

STEINWAY & SONS are the only Manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
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CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL.

No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK,
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Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria,
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Upright * Pianofortes,

EMBODYING LATEST IMPROVEMENTS, AND VERY HIGHEST EXCELLENCE
IN MUSICAL CAPACITY, ELEGANCE AND DURABILITY.

Entire Metal Frames, to which the Strings are directly attached by
Metallic Fastenings, securing:

1. Improvement in quality of tone; freedom from **tubiness** and otherwise unmusical tones.

2. Greater durability and much less liability to get out of tune; **will not require** tuning one-quarter as much as **wrest-pin** Pianos. They are thus especially adapted to use in trying situations and climates.

It is intended that every Piano made by this Company shall illustrate that **VERY HIGHEST EXCELLENCE** which has always characterized their Organs, and won for them **HIGHEST AWARDS** at every great World's Industrial Exhibition for Sixteen Years. Circulars free.

An Illustrated Catalogue of Organs, 46 pages, 4to, representing about One Hundred Styles, will be sent free.

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No. 154 Tremont Street, Boston; No. 46 East Fourteenth Street (Union Square), New York;
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ONLY THE BEST MATERIALS USED.

NONE BUT THE FINEST WORKMANSHIP.

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Upright and Square Pianos.

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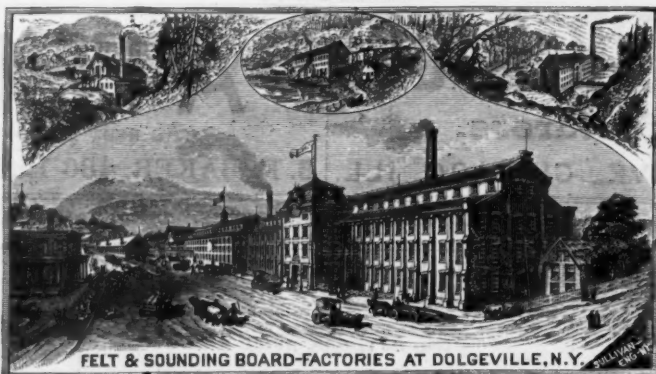


Philadelphia, 1876.



Vienna, 1873.

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Paris, 1875.

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Square, Upright and Grand Pianos



Factory: 124th Street and First Avenue, New York.

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McCAMMON PIANOFORTES.

UPRIGHT CONCERT GRAND. THE WONDER OF THE AGE.

The Most Powerful Upright Piano Ever Produced. Every Piano Warranted in full for Five Years.

Address **E. McCAMMON, Cor. Broadway and North Ferry Street Albany, N. Y.**
Only Successor to BOARDMAN, GRAY & CO.

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PIANOS

HAVE NO SUPERIOR

The Trade Invited to Test

Quality and Price.

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Manufactory and Warerooms.

RICHMOND INDIANA.

PIANOS

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